

The Largest Circulating Writer's Magazine

WRITER'S DIGEST

~100~
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in Every
Issue!*

July, 1932

Selling Articles

By Frank Clay Cross

Features From the Farm

By Lou Myrtis Vining

Writing the Big Popular Story

By Lurton Blassingame

Corresponding For Newspapers

By Fred Kohler

Trade Journal Notes

By Fred Kunkel

Reliable Contest Announcements

The Writer's Market

THE NATIONAL LITERARY BUSINESS MAGAZINE

20¢

IT PAYS TO FIND OUT

"If Uzzell's as good as he says he is, he could help me a lot. He sounds sincere; he seems to be educated; he's bought fiction for one of the big magazines and he's sold his own stories to it and others like it. He simply can't be a bootlegger, stock-jobber or banker—he must be safe. I'll try him—and find out!"

Have you ever had a train of thought that ran along those lines? If you have, why not give in to it? Send along that friendly letter you've wanted to write me, or that first literary effort, or that manuscript that came back. Are you sour on ads? I know how it is! I read advertisements—and answer them, too—sometimes! Money's hard to part with these days. You're not absolutely sure I know my stuff. You're afraid I'll give you destructive criticism or ask you to buy a spring tonic or a hot-air incubator or something else you don't want—or be so highbrow that even Webster couldn't understand me!

Don't you believe it! You want to know what's the matter with your work—how to change it, if it isn't right—how to improve your writing—discover your best market—become a professional, a success, a depositor of editors' checks. I know all that! My criticisms are inspired, every one of them, with the sincere, thorough desire to give you the help I'd want myself in the same circumstances.

Send me something to read and I'll show you. If my reading of your work shows that it's salable for any market whatever, I'll send it or take it to the right editor. If it's not a marketable product, I'll tell you all about it, and talk to you about yourself and your career.

My writers are selling stories and novels right through the depression. Four novels in the last few months! Four magazine sales this week. Just in time to "make" this advertisement! Others were listed in this space last month.

Send me a manuscript (fee, a minimum of \$5.00 for each manuscript up to 5000 words and a dollar a thousand words for all beyond that) and let me demonstrate. Or send for my pamphlet, "How I Work With Writers," which is free and which gives full particulars about my ways of helping you. Let's have a line from you, and I'll mail it at once. No trick offers—no hot air—nothing but—reputable, responsible service!

That's my story and I'll stick to it! What's yours?

THOMAS H. UZZELL

Former Fiction Editor *Collier's Weekly*, author standard college textbook, "Narrative Technique," writer stories *Saturday Evening Post*, *Collier's*, *Woman's Home Companion*, etc., special lecturer Columbia University.

342 Madison Avenue

New York City

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As a magazine editor, Ray Long read millions of words of manuscript. He read thousands of stories and bought hundreds of them. In this volume are R. L.'s favorites—the twenty short stories which he likes best of all of those that passed across his desk. Yet—

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THE FORUM

DEAR EDITOR:

*Short Shorts** is devoted to short short stories exclusively, using 18-24 per month.

Features "names" principally, but will take good shorts by unknowns. Top price is paid to best unknown's short short each month.

Prices, \$25 and up. Payment on publication at present. Lengths, 1000-1500 preferred.

Published by Short Shorts Publishing Co., Lionel White, President; Editor, Paul E. Anderson, 51 East 42nd St., New York City, Room 1100.

Published monthly, fifth of month preceding.

PAUL E. ANDERSON.

DEAR EDITOR:

Will you tell your readers that I am anxious to hear from experienced writers with a view to increasing my list of "Little Blue Books" from 1725 to 10,000 titles?

I am sure you will be doing your readers a service in telling them the glad news that here is one publisher who is planning to expand his list, instead of retrenching.

* This notice received by us too late for investigation. We believe it reliable.

MORE BOOKS WANTED!

We are pleased to announce that we have just placed British and Continental rights on a book by the popular American author, Jack Woodford.

We have urgent requests from leading publishers for books of three types—serious literary works, popular romances and risqué novels. Substantial advance royalties will be paid on accepted manuscripts.

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Prize Contest

The WRITER'S DIGEST short story contest offering three prizes in Group One and 100 prizes in Group Two closed as scheduled June 15th. It was hoped to announce the winners in the July issue, but in order to insure a careful reading of all scripts the judges have asked to announce the winners in the August issue instead. Because of the number of scripts submitted the prizes in Group Two have been increased from 100 to almost double that number as guaranteed by WRITER'S DIGEST. The editor of WRITER'S DIGEST and his staff thanks the readers for the high quality of work submitted.

Address me personally at Girard, Kansas. I pay for all manuscripts on acceptance. I should like to have your readers well represented among my new crop of writers.

E. HALDEMAN-JULIUS, *President,*
Haldeman-Julius Publications,
Girard, Kansas.

Competent writers should suggest both subject and title when writing.—Ed.

DEAR EDITOR:

Will you do a special favor for an old reader of WRITER'S DIGEST? I am looking for a partner to make a vagabond trip with me around the world. The trip I plan to make will take about two years to complete, perhaps longer.

The partner that I want must be brave at heart, about my own age and be able to furnish first class references.

I am 24 years old and have been writing for checks for magazines and newspapers for over 7 years. I have been a reader of WRITER'S DIGEST for over 9 years. I can furnish first class references regarding my character and my writing experiences. I expect my partner to be able to do likewise.

Anyone interested in becoming my partner for this trip should write to me at once enclosing a snapshot and giving complete details as I plan to start out on the trip from Duluth the early part of September, heading for Mexico and South America.

ARTHUR G. PATTERSON,
607 East 7th St., Duluth, Minn.

DEAR EDITOR:

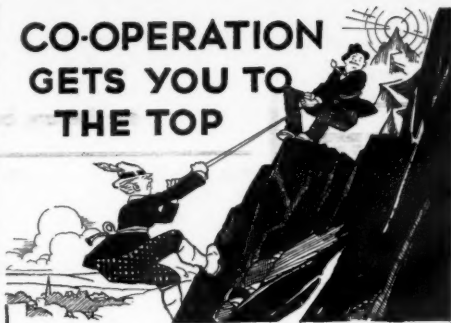
I want to thank you again for running in your March issue our notice about The Bawl Street Journal.

You will be interested to know that out of a total of \$950 in prizes which we gave, \$200 was won by writers who saw the notice in your magazine and sent for our instruction leaflet.

JOHN A. STRALEY,
Dent Smith & Company, New York.

Writer's Digest is your best introduction when writing advertisers.

CO-OPERATION GETS YOU TO THE TOP



I work with beginners—writers who, like you, are struggling to make their first sales. And I'm helping them get those sales.

For each dollar paid me for help this year, my clients earned a dollar and a quarter from the sale of stories on which I helped them!

They paid for help in learning to write; they got what they paid for, their payments back, and a 25% dividend! And what they learned will enable them to continue making sales in the future.

Recently—since editors started buying again—my clients have averaged about 300% on their investment!

BIG MAGAZINE SALES

Last week I sent a Pennsylvania client a check from *Pictorial Review*. She writes me: "I wouldn't have made this sale in a hundred years if you hadn't helped me plot and develop the story."

A Mississippi client, who has just received a check from *Household Magazine* for a Christmas story worked out in collaboration, writes: "You are all that could be asked—courteous, helpful, patient, honest, understanding, with a willingness to do and give much more than you bargained for."

PULP PAPER SALES

Recent sales in this field include *Illustrated Detective*, *Detective Fiction*, *Top Notch*, *Underworld*, *True Story*, *Triple-X*, etc.

Why aren't you getting checks for your stories? Write me a letter and let's discuss your problems.

Manuscript criticism, \$3 for 3,000 words or less; \$1 per thousand thereafter to 10,000. Collaboration for three or six months, \$20 to \$35 a month.

LURTON BLASSINGAME

Author of Stories and Articles in Literary, Illustrated, and All-Fiction Magazines

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When a change of address is ordered, both the new and old address must be given. The notice should be sent two weeks before the change is to take effect.

UNSOLICITED MANUSCRIPT will receive the careful attention of the editor, but no responsibility is assumed in case of loss in mails. Stamped self-addressed envelope must be enclosed in all manuscripts. Richard K. Abbott, Managing Editor; R. H. Thorp, Editor; Aron M. Mathieu, Business Manager; J. B. Edwards, Advertising Manager; M. L. Price, Circulation Manager.

Entered as Second Class Matter April 1, 1921, at the Post Office at Cincinnati, Ohio, under the Act of March 3rd, 1879.

WRITER'S DIGEST

the literary business magazine

Vol. XII

JULY, 1932

No. 8

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Manuscript Servicing

Is your manuscript submitted in proper form? If not, I shall be glad to offer you this service. Service consists of a preliminary manuscript reading which will readily expose such minor defects as compositional word arrangement, grammar, punctuation, and spelling. These defects are properly corrected, and then your manuscript is typewritten neatly, and correctly with one carbon copy.

If you should desire further information regarding this service, please feel at liberty to write me regarding those inquiries. Your correspondence will receive prompt, and personal attention.

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2. Point out weak spots.
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4. Which star your characterization fits best.
5. Whether it would be best to submit it to a magazine or a studio.

Rates: \$1.00 for each 1000 words up to 5000. For each thousand thereafter, 60c per thousand.

Enclose cash, money order or certified checks only.

ART MEYER

2122 Vista Del Mar St., Hollywood, Cal.

DEAR EDITOR:

There is a slight mistake in the May issue of WRITER'S DIGEST. (No, it's nothing serious.)

In "Edit to Suit" the author states "There is no magazine publishing rejected stories, and no such flourishing title as 'Hopeless Stories.' Having offered this, we sit back, pistol in hand, to wait."

As it happens, there is a magazine publishing rejected stories. I don't know how "flourishing" it is, however. The magazine is *First Stories*, published by Short Story Writers, Cahoon Building, Cape Girardeau, Missouri. It's 25 cents a copy.

And now I suppose that you're ready to use that "pistol in hand."

LEE HENSON, Platte City, Mo.

Bang!—Ed.

DEAR EDITOR:

JOR Radio Plays can use well written continuities from experienced radio writers. We are in the market for strong dramatic plots and some comedy. Playlets must not contain more than five characters, and should demand only the more common sound effects. Comic skits should last only for a fifteen minute period. Dramas must run for a half hour.

We buy the play outright, and also pay on a royalty basis.

JOHN O'ROURKE, Editor,
JOR Radio Plays,
9106 143rd St., Jamaica, N. Y.

DEAR EDITOR:

The International Radio Release is in the market for Radio Dramas of all types. We are well supplied with almost all types except the mystery plays, but will consider any Radio Play of exceptional worth. (Half-hour plays.)

We are not interested in fifteen-minute continuous skits, as all this is staff written. We would, however, be glad to look over separate dramas taking up fifteen minutes of time and carrying all the punch of the usual half-hour play.

If scripts are mailed to us they must be sent only to our mailing address at: 229 Tyler Ave., Detroit, Mich.

We will be glad to grant interviews at our business office at: 1415 First National Bank Bldg., Detroit. (Please call Cadillac 9611 for an appointment.)

We are especially encouraging to beginning writers, but do not think any but experienced Radio-Playwrights will meet our needs.

Allow me to congratulate you upon your unusual writer's magazine, which we believe is a practical necessity to the beginning writer.

JACK M. KELLMAN,
Business Director.

DEAR EDITOR:

Possibly you saw the lead story in the May issue of *Hunter-Trader-Trapper* from my mill. The June issue carries a Southern shooting yarn of mine. On the contents page is box notice of a duck story to appear in the July number. Check in the day's mail for another salmon story. Mr. Otto Kuechler has been very decent to me, as I understand he is to all free lancers. As I discovered this market through perusal of WRITER'S DIGEST, I thought you would be interested.

G. MILTON KENNEDY,
Loveland, Ohio.

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Let the Gallishaw Method Help You Write for Money

JOHN GALLISHAW, formerly assistant dean of Harvard University, and one of the foremost literary critics, has helped discover many writers; he has helped them develop, perfect and sell their short stories successfully. He not only knows how to write—as his own publications show—but has that rarer knack of knowing how to recognize ability, teaching others how to write, and bestowing on a manuscript the constructive criticism which has been indispensable to many.

Thousands of manuscripts have been examined by Mr. Gallishaw, and from these he has developed certain observations and principles which differentiate accepted from rejected stories. While at Harvard, he discovered the application of the famous "Case Method" to fiction writing. Over 25,000 copies of his books have been sold within three years—a most unusual record for technical works of this kind. These books have probably helped more writers to sell stories than any other ever written.

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Gentlemen:—Send me FREE and postpaid the book _____
and enter my subscription to WRITER'S DIGEST for one year. I enclose \$2 payment in full.

Name _____

Address _____

City _____ State _____

DEAR EDITOR:

Reared in a Methodist parsonage, I am surfeited on "hokum." The minister who baptized me was mean as "Old Scratch." He beat his horses unmercifully, and was so strict with his children they fairly despised him. Maybe that's the reason my baptism did not "take" so well.

I know dozens of preachers who murdered their wives by forcing childbirth upon them too often, while they, the preachers, stood in the pulpit and told their men how to lead "pure and holy" lives.

I want to live to see the motto, "What is home without mother?" replaced by "What is home without truth and consideration?"

I want to read a Best Seller in which the heroine does not attain happiness by marrying at eighteen, producing a dozen nitwits, losing her teeth and hair before forty, dying at fifty, and having the following on her tombstone: "A faithful, unselfish wife and a loving, self-sacrificing mother."

The Good Book says the time will come when "Things that have been whispered in cellars shall be shouted from house-tops." You have started the shouting with that sparkling, courageous article, "Artistic Freedom or Hokum?"

However, to gain his point, Mr. Uzzell was probably guilty of over-emphasis. Truth in literature is not necessarily tragedy, sorrow, and one kind of Freudian misery piled on another.

Life is fine and beautiful in millions of ways, just as it is dreadful and repelling elsewhere. Artistic freedom is worth its goal. But writers, do not feel that you *must* be a crude realist to be honest. Truth is beauty, and beauty is soft and sweet as well as mean and dirty. Good writers see both, not just one.

MARGARET CHANDLER,
Bowling Green, Ky.

First Prize Letter, June Contest.—Ed.

DEAR EDITOR:

Editors don't really know what they want—or at least, they don't know what they want until they see it. If an editor really knew what he wanted, he could call in a stenographer and write it himself, at a great saving of both money and time. That is, he could if he knew anything about writing, which he usually doesn't.

I have always been at a loss to discover why it is that writers, particularly very young and new writers, think editors know all about writing.

Editors most often do not know very much about the mechanics of writing. We are asked frequently, "Just what sort of story shall I write for *College Humor*?" "Tell me how to write for your magazine." People actually seem to think we can teach them to write, and are often quite put out because we will not give them the secrets.

An editor knows what he wants when he sees it, just as you know when you try on a pair of shoes whether you want them or not. Your shoe manufacturer does not write you or come in to sit on your desk to ask you, "How shall I make a pair of shoes that you will like?" He gambles by making thousands of pairs of shoes, in the hope that eventually somebody will take each pair—and, if they are good shoes, the chances are somebody will like each pair of them and that he

There ARE Short-Cuts

I guarantee editorial attention to any story I rewrite if my instructions are followed to the letter. No catalogs, circulars or courses. Nothing but sympathetic, generous, professional service from a young writer who has been "through the mill."

RICHARD TOOKER

P. O. Box 11,

Bismarck, N. Dak.

Author of "The Day of the Brown Horde" (novel), Brewer, Warren & Putnam, New York, popular edition by Jacobsen, New York; "Inland Deep" (forthcoming novel), The Penn Publishing Co., Philadelphia; "The Dawn Boy" (juvenile adventure) The Penn Publishing Co., Philadelphia; co-author Boys of the Royal Mounted Police Series, A. L. Burt Co., New York. Contributor to more than twenty fiction magazines. Formerly associate editor Fawcett Publications.

Because my creative work requires only two hours a day of my time, and because I recall my own early need for contact with an actual fiction writer, I am making this introductory offer at extremely low prices:

Thorough critical reading. \$1.00 per five thousand words.
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will sell them at a handsome profit. . . . It's like that with fiction, and it is too bad that more writers do not realize the editor's position when he is asked to order manuscripts sight unseen, when it is really the writer's place to take the chances.

Imagine yourself as editor. A successful author comes to take you out to luncheon, plying you with alligator pear and ivory-tipped cigarettes. He outlines a story plot in the most delightful fashion, and you are quite certain that the story when written will suit you right down to the ground. But when the smoke from the ivory-tipped cigarettes clears away and you have talked the idea over with your associates, you begin to have a faint suspicion that the idea is not so hot after all. And when you finally see the written version of the grand idea, which you ordered for

a vast sum in an unguarded moment, you realize that it must have been the influence of the alligator pears and the English accent, because the thing is really very, very sour.

It's exactly the same principle as having clothes made by a dressmaker. You see a piece of lovely, expensive material; you buy it, looking already like Fifth Avenue in your mind's eye. But when the dressmaker has got in her dirty work, and sewed it here and there after a pattern you have chosen yourself, you realize the first time you wear it that you would have done better to take one of those little \$10.98 models in Macy's.

A great many mulled-over ideas go begging while something simply swell, and ready-made, is being pulled out of the unsolicited basket. Early this spring I found in the morning's mail an altogether smart first novelette, by a new, young

WHY AREN'T YOU SELLING?



A few of my clients' stories which appeared during May, 1932.

Send me one or several manuscripts and I will render a report on their sales possibilities, and undertake their negotiation if likely to sell. Or I will help you whip them into the most effective form through vigorous, constructive criticism, revision and replot suggestions. There will be included advice regarding future production.

IT PAYS to invest in cooperation with an active, editorially recognized agency. Balance the wasted time, effort and postage of unguided production and marketing against my negligible reading fee of 50c per thousand words, a minimum of \$2.00 on any single manuscript. And remember that as soon as we reach a \$1000 quota of sales for a client all charges except the commission of 10% on American and 15% on foreign sales, are dropped.

(Complete descriptive circular will be mailed on request)

AUGUST LENNIGER

Literary Agent

45 West 45th Street

New York, N. Y.

MONTH after month, good times and bad, I can crowd only a handful of the title pages of stories by my clients appearing in popular magazines into the regular display of results at the left. Among them are always one or two "first sales" of new writers.

See the four stories by Lawrence A. Keating at the bottom. The following is from a recent letter of Mr. Keating's:

"Your alert marketing methods and really constructive comments on what stories to write, and then how to improve what I do write, are more than valuable to me. As a matter of fact, I depend upon you for the truth about my stuff."

Many of Mr. Keating's sales are due to my advance market tips, made possible by personal contact with magazine editors and publishers. We've sold about 75 of his short stories and novelettes since October, 1929, as well as two novels, both serially and as books.

CONSISTENT SALES—that's your goal, too, isn't it? Then why not employ the same practical professional guidance that enables these writers to obtain tangible results?

writer. It was Ruth Power O'Malley's "Swizzle-stick," published in our July issue, and one of the nicest things we have uncovered thus far. Surprises like this put the sun back in the sky for the jaded manuscript reader. . . .

Naturally enough, seventy-five per cent of the fiction submitted to *College Humor* is concerned in some fashion with college; and as every editor knows, good college fiction is extremely difficult to find. In fact, as I read my weary way through the thousands of manuscripts which flow in and out of my office, I marvel that we are able to find as many good stories of college life as we do.

I wish I had kept track, all these years I have been reading manuscripts, of the number of stories of college I have read which were called "Blind Date." I have read about blind dates in every college from Maine to Southern California—and they are all exactly alike. A blase fraternity lad is inveigled by his roommate into accepting a blind date with the roommate of his roommate's fiancée. The blase one, in spite of the fact that he is a fraternity man, is a woman-hater.

The climax of this fascinating, unusual plot is when, by the light of, and with the aid of, the campus moon he pins his fraternity pin to her shoulder-strap.

Next we have "Campus Cinderella." Ella Schmoltz, let us call her, comes to the Trenchmouth campus as a legacy to the Eta Beta Pie sorority. She is ill-shapen and dowdy, and wears large horn-rimmed spectacles. The sorority holds an indignation, and decides that Ella must be remodeled. They get her a date with Dick "Butch" Trumbull, the campus idol, a Gotta Grabbe Gal, '32. They then proceed to tear Ella down generally, cut off her braids, lend her some latest slang and the Indiana hop, paste a spit-curl on her forehead and send her down to meet "Butch," who at once recognizes her as a knock-out. The next day he makes a touchdown in the last two minutes to play, "Butch" being, of course, the captain of the football team—and at the Prom that night—with the aid of the good old campus moon—he pins his fraternity pin to Ella's shoulder-strap.

One more stock plot for college stories gets in my hair. Jennie Pitkin, it seems, is enrolled in the English class of handsome young Professor Boyle. Jennie is just no good at themes, and she can't flunk out because the honor of her sorority is at stake. So Jennie suddenly takes to wearing large-mesh hose and a red dress, this time a very short red dress, and sitting in the front row in English class. Soon she and Professor Boyle are walking beneath the campus moon, Jennie gets an A in English composition, and much to everybody's surprise, they seem to be engaged! There are a great many variations on this theme, but we don't care for any of them.

But lest all this discourage you and you begin to think we don't want anything, I hasten to say that editors really want a great many things. Instead of pinning them down and trying to make them say exactly what they want, which is impossible, keep on submitting good work in the logical direction. And perhaps one day, who can tell, you may even do a version of "Blind Date" which *College Humor* will like well enough to buy, over my dead body!

DOROTHY ANN BLANK,
College Humor, Chicago, Ill.



There's the germ of a story in this picture. What can you do with it? What couldn't you do with it if you were a newspaper-trained writer?

To WRITERS who aren't writing

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First, the writer receives a frank, constructive, friendly criticism of the intrinsic value of the manuscript it-

self, carefully analyzing it and suggesting where strength and dramatic value may be added to the script.

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CINCINNATI, OHIO

WRITER'S DIGEST

A MONTHLY JOURNAL FOR WRITERS

RICHARD K. ABBOTT, Editor

A. M. MATHIEU, Business Manager

VOLUME XII

JULY, 1932

No. 8



This... for those who have never realized that the vegetable kingdom is romantic.

Features From the Farm

By LOU MYRTIS VINING

IF THERE were a few more acres we might term it a ranch. They're popular in Texas, you know. And if it were twenty miles nearer the new East Texas oil field we would have hopes of an expensive liquid oozing through its red landed acres. But as it is, we pack our beans in hampers and wrap our green tomatoes in delicate pink paper and call it just what it is—a truck farm.

This article is written for those of you who've thought traveling necessary to writing—who've never found the magic in each cluck of the little red hen—who haven't realized that certain histories in the vegetable kingdom are as romantic and as fascinating as stories from "*The Arabian Nights*."

Perhaps you, too, might be able to find the Kohinoor diamond under your front



doorsteps. I haven't reaped the commercial benefits of said diamond, but at least I've sold—and mostly to smooth white paper—all of my features from the farm.

And my point of view is—if *my* farm has features—so has yours. It's the way of all farms.

Having only 200 inhabitants, naturally my town has no chamber of commerce. Rather early in life I became cognizant of this fact and decided something should be done about it. I wrote a 5,000 word article and called it the "*Heart of East Texas.*" Other towns, I claimed, might have their county fairs and Cotton Palaces, but when it came to neighborliness, kindness, and true democracy of spirit, it was my town that boasted the real human qualities.

The article sold on its first trip out. I received over one hundred letters from the readers of this article, some of them wanting to hang paper, start newspapers or install dipping vats in the confines of my farming community.

After that the tomato rows didn't look quite so long or the grass burrs stick to my stockings quite so tightly. I decided if one had to become mercenary minded—with literary longings in-between—why not commercialize upon the soil?

I began to look around. It was June, a gay, golden June, but no matter where I looked I could see only one product—the tomato! It graced the dining table—weighted the village packing sheds—and sorry to say, when prices were too low, overflowed the ditches.

Tomato recipes in excess graced the ladies' magazines. One had no trouble reading of tomato candies, souffles and sauces, but look as I might, I could find nothing

specific or particular about the history of the tomato in popularized reading form. Perhaps, I thought, there might be a story.

There was. With the help of the community's oldest grandmothers and some attic stacks of forgotten old books containing encyclopediac information I discovered the unpublished facts of the most popular member of the "wolf peach" family. Down to Cuzco I wandered in my browsings, and from the Andes to the King's Garden in "merrie England," where the tomato was once used as an ornament in His Majesty's Garden. Past that stage to the purveyor of canned goods delight, I took the tomato. When I'd finished I went into the kitchen and sliced one in vinegar, salt, and pepper—just to wish myself tomato luck.

"*From Love Apple to Tomato*" made two trips and gallantly returned home, but on the third, its cerise complexion found a mirror—and I made a sale. During the remainder of that summer I could smile even when I saw the most important crop of the summer's harvest being hauled back to the farm because there wasn't price enough to car lot them or even to pay the express charges.

And then Christmas came as it does come to city and country alike, and there wasn't enough money to go around.

But there were holly, log fires, peppermint stick candy, and lamps lighted in still another way. I wrote a descriptive feature article of Christmas on the farm and called it "*Peppermint Stick.*"

I told of how farming people spend Christmas. How they gather in one church in the community for a Community Christmas Tree—the Christmas "kinfolks' dinners," where our folks and Uncle Jim's

folks share the baked goose or the braised turkey with all the cranberry fixings. How each member of the family brings in the Christmas logs for the simple hearth fires, and fills the oil lamps for hours long past twilight.

This, too, sold on its first trip out. People, it seemed, might read of a new kind of pageant to show the passing of the Wise Men. They were still interested in the simple faith that brought "Music in a stable and light upon a hill."

With the coming of the next summer's harvest of glorified vegetables and fruit—still low priced—my sister-in-law and myself decided to open a wayside refreshment stand in front of the house. We'd serve—for the customers to buy—fried chicken, chicken salad sandwiches, lemonade, home made ice cream with crushed home grown peaches. We'd paint our structure green and white and call it "The Home Place."

You've seen some such place, haven't you?

We built the stand, painted it, and installed our fixtures. And then we began to discover things—all kind of things. Insects—with ants in the van. Ants with a passion for ice cream and chicken a la Maryland. Flour salesmen. Oil magnates. Truck drivers. That a whooping Texas wind will blow paper money away if the cigar box cash register is left open. For the length of a summer we struggled, powdering the ants—and keeping our virtue. Then one day my ancestral temper awoke and with a hard driving fist I tore the stand down—plank by plank.

It was a black evening when we balanced the books. Oh, yes—we'd made money—not counting the real cost of any of the

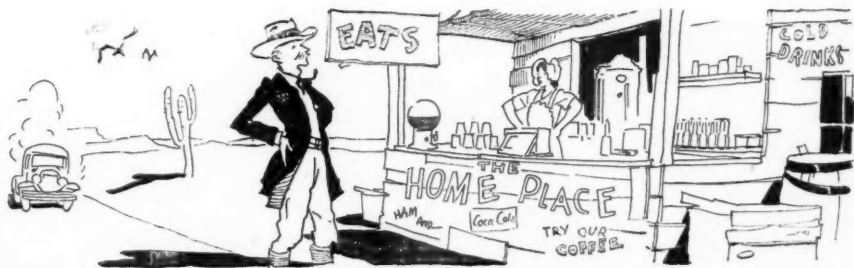
"home raised" products. I looked at the sister-in-law. She looked at me. Then I reached for a pencil. For hours I poured out our troubles in simple and compound sentences. Somehow it eased the ledger and the pained feeling around my heart.

I wrote them all up. Truck drivers. Snobs. Ants. Farm products. Warm lemonade. Mushy sandwiches. Pithy profits and paper money. Then I separated them by subject, mood and temperament and mailed them to the editors.

I made more from the refreshment features—than we had profited from the summer's sale of products. But I can still remember the troubles behind the checks. And when I later read the black and white sentences, somehow I couldn't laugh with the neighbors. You see we didn't find all the money the wind blew away.

With the wheel-turns of a hard working fortune, I was later able to visit some of America's largest cities. I enjoyed them. Yet the only three figure check I reaped from my newly acquired cosmopolitan viewpoint was from a written comparison of my rural habitat with citified habits and customs.

In that article I wrote of the contrast between partylines on the farm and "ten cents a call" telephoning from skyscraper apartments; the speed of the subway's rush and old Kit's steady canter at midday; services at the Cathedral of St. John the Divine—and the preaching in the little white church back home; Times Square—after the theatre, and the medicine show crowd fronting the platform in rural Texas. I touched upon the Fifth Avenue department palaces as compared with our best village store—where you may purchase steak—if a





calf has been killed, or cotton thread at such and such a spool.

The article favored my own main street, I'm afraid, and certainly, the sunny side of main, and it sold to a national magazine whose subscribers run into the millions.

You know the quotation—"Beauty—certainty, and the quiet kind"? Country people, I believe, know more of these qualities than any other class in America today.

With this idea in mind, I have just completed the sale of an article titled with Margaret Widdemer's permission, "Yet Among the Country Folk." If the article—which was sold to the *purest* national magazine in the United States—has any virtues—its virtues came from the soil.

And now—to you who mix metropolitan cocktails and also write—I am not complaining. That is your life. *You know it best, therefore you should write of it.*

Here are some suggestions for articles from my farm note book. I couldn't call them mine, for they are yours, too, if you live in the country. Your own observation and ingenuity should suggest many others.

Country Amusements—Write a lively description of snap, spin the plate, post-office, hayrides, sing-songs, country music, and the square dances of various sections. Stress the fact that there are no "party lists" in the country.

Darky Doings—People are interested in the negro. Visit one of their ice cream "suppers" or festivals. Watch them cook, hear them sing, go to a protracted meeting and watch the brethren pitch coins to the preacher. Their peculiarities will furnish much material.

Party Line—This should be a feature of the farm telephone, one ring for the Jones'

—two for the Smiths', etc. How the party line is the official news gatherer and spreader of the community. Give examples and anecdotes of this some-time social menace.

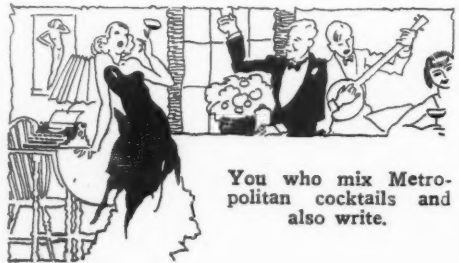
Traits of Transients—Spend-the-nighters frequently hit the farm community. Write up their peculiarities and your and others' experiences with them.

Farm Recipes—Every farm housewife has her favorite dishes. They have been derived from experience and occasionally from long suffering. Interview the farm woman for these recipes.

Beauty Spots on Ugly Acres—Every farm has its colorful places. Springs, streams, rocky hillsides. Find the one on yours. Pick out the unusual spots and write them up. They will sell.

Bean Pickers and Life—This doesn't necessarily mean beans, but any crop. Among the pickers on a five-acre patch of snap beans I found represented almost every type of character and human nature: The ones who strive to pick the most; the ones who rest after every handful; the ones who are ailing and have to quit early; those who skip rows to get ahead yet pick less than the others; the lovers who dally along with each other, with bean picking secondary; the ones who claim to have picked more than they were given credit for; the smilers and the grumblers; the college man picking next to the half wit.

The Country School—Compare the rural and the city school. The spelling match vs. the Binet-Simon intelligence test; the pie under the chinaberry tree vs. the cafeteria. Add as an extra angle how the depression has caused shorter terms and less pay for teachers in the country with a necessitated consolidation.



You who mix Metropolitan cocktails and also write.



Farm Pets—This human interest angle is important. In my community there are five of Pierre Loti's white mice in a hay barn, and a Persian cat that has to stalk woodrats for a living. What have you in yours?

Holidays on the Farm—Note the difference between the observation of holidays in the country and in the city. How the people in the urban section celebrate Thanksgiving and The Fourth; how the country white and blacks make "whoopee" on the "Juneteenth."

Farm Literature—A few weeks ago the editor of a well known magazine wrote me for a census of the literature in my rural section. This information combined with other facts as to the preference in reading matter in your community might be the basis of an interesting article for *Publisher's Weekly*, 62 W. 45th, New York City.

City Cousins and Country Kids—Write a comparison of how the farm family entertains their relatives from town with the amusements offered the country children while visiting in the city. Stress the different desires and curiosities.

Highways Help—Show how the construction of good roads benefits the farmer. The hiring of teams and labor by the contractors, the buying of water, the renting of space, the demand for products at retail prices, and the road "boarders." Then—easier access to town markets, and less costly transportation.

Farm Superstitions—These are multitudinous and every section will supply unique examples. Such as—if a hen crows, it is the sign of death; if a spider comes down in front of a chimney, it is the sign of company on the way; if an Indian's powder horn could be hung upon the moon it will soon rain.

Political Seance—The "gab fests" in country stores about political problems, elections, etc. Show how seriously the country voter considers and exercises his political rights of citizenship from school board elections to presidential nominations.

The Community Packing Sheds—Show this as an organized unit. Nailers, toppers, and packers working as one man. The funny side. No aristocracy as the college A. B.-er and the village bootlegger work side by side.

Farm Devices—Find home-made "how-to-do-it" examples in your community. They are oft times employed because of lack of funds. Make them brief, and draw or photograph your illustrations.

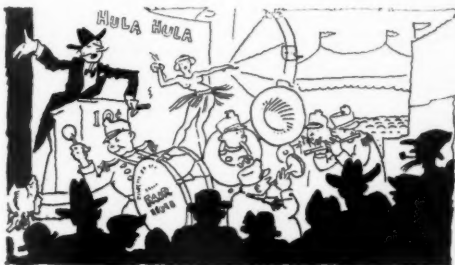
Treasures From Farm Attics—Interview persons who have searched their attics and store rooms and found valuable antiques consisting of old stamps, coins, books, and furniture of a by gone era.

Fire Insurance in Rural Communities—With each year the farmer has less protection. Stress arson, higher rates, cancellation conditions. This will sell to a trade magazine.

Styles and Supplies a la Catalogue—It's always a big day at my house when we go to town for supplies or clothes. We use the catalogue. Do you? How? And what are the mail-order customs? Stress anecdotes of interest and humor.

From Can to Can't—Tell of the four classes of farm labor: family, hired hands, share croppers and tenants—their functions and characteristics, the humorous side, as well as the pathos of such an existence.

The Long, Lean Years—Write up hard times on the farm. How farmers' families manage to get by during the depression.



Capitalize their self denial and discipline of appetites. How crop failures and low prices affect the farm budget.

Double Harness—Write an account of the farm wife—her never ending duties and responsibilities—as compared to her complaining city sister's. It will be a revelation.

Humor on the Farm—is cleaner, more wholesome, simpler, and more personal when compared with the "traveling salesman" joke, the smart humorous magazine and the modern "smut" periodical. Find the funny stories in your community. Editors are perennially looking for humor.

The markets for the above are many and varied depending entirely on how the article is handled. A reliable market directory classifying markets into various groups and then stating the editorial requirements and addresses of each one is practically a necessity. A writer in a small town or on the farm who does not have the advantage of browsing around the huge newsstands that one finds in big cities containing copies of thousands of magazines should certainly own such a directory.

I know of two, "*The Writer's Market*," and "*Where and How to Sell Manuscripts*."

Literary Whirligigs

JAMES FENIMORE COOPER could not write unless he was chewing gum drops . . . Maurice Jokai could write only when he had violet ink . . . Dean Farrar used to write his books standing . . . Samuel Johnson wrote "*Rasselas*" for \$500 to pay for his mother's funeral . . . Louisa M. Alcott, famous writer of books for girls, did not like girls. Her book "*Little Women*" was written at the request of her publishers, and against her own desires . . . Disraeli, Lord Beaconsfield, always wrote in evening dress, and this habit is believed to have made his writing elaborate and artificial in style . . . The elder Dumas finished the "*Three Musketeers*" in the middle of the page, and drawing a line after it,—started "*The Count of Monte Cristo*" . . . Kipling wrote one chapter of "*Kim*" eight times . . . Young, the poet, composed his "*Night Thoughts*" with a skull before him, in which he sometimes placed a lighted candle. He occasionally sought inspiration by strolling among tombstones at midnight . . . Molière, the French dramatist, used to consult his old housekeeper about the comedies he had written . . . Voltaire always had his first sketch set up in type and then rewrote it from the proofs . . . Balzac used this same method . . .



Flaubert took seven years to write "*Madame Bovary*," chiseling it out a line at a time. When he was through he sat around a year before he could start anything . . . Caesar used to dictate to his secretaries even on horseback . . . His famous "*Commentaries*" are said to have been composed mostly while on horseback . . . Alexander Pope was writing sonnets at 14 . . . Goethe wrote the second part of "*Faust*" at the age of 80 . . . At the same age, Cato learned Greek in order that he could talk back to his Greek mother-in-law . . . Michael Angelo was ordered by Pope Julius 2nd to paint the ceiling of the Sistine Chapel in the Vatican, and for four years he worked on his back on a scaffold, painting the nine great pictures, now world famous . . . Thomas Chatterton, one of the lights of

English literature, when twelve years old, palmed off his own work as the literary relics of a monk long dead. He kept up the deception until he was seventeen, when the fraud was detected and he was reproved by another author. In chagrin he took his life, while still less than eighteen years of age . . . With all of his flowery language, Shakespeare, famous bard of Avon, never made mention of more than a dozen flowers in all of his plays and sonnets.

—Charles Marlo.

* Revised edition, \$3.00. ** \$3.50.

Let's Write a Big Popular Story

By LURTON BLASSINGAME

A SHORT time ago a writer came unto an editor and asked: "What must I have to sell unto you?"

The editor answered: "I buy stories of love and adventure, of humor and business, of crime and sport and family problems; these and other subjects I buy, but all writers who sell to me must possess faith and interest in humanity, a conventional better class viewpoint, a pleasing style. *It is the combination of these that means sales to the big circulation, general interest magazines.*"

In this paraphrase of 1. Corinthians 13-13 is summed up for you the qualifications requisite for success if you would write for *Cosmopolitan*, *Redbook*, *College Humor*, *The American*.

Faith and interest in humanity, a conventional better-class viewpoint, a pleasing style—these are the qualities held in common by Fannie Hurst, Harold Bell Wright, Eric Hatch, and Kathleen Norris, to mention but an invidious few of those whose popularity with readers bring them editorial checks in four figures. These writers treat of different subject matter, they have different styles, are different personalities; but if you seek to analyze the qualities which have brought them success, you will find the constant factors are those named.

If you have these qualities, you too can sell to the editors who pay from \$450 to \$750 for a first story and \$2000 for a yarn by an author who has established an enthusiastic following. Despite statements to the contrary, you do not have to serve an apprenticeship in the cheaper magazines, though many favorite authors saw their early efforts in pulp paper periodicals. You can, if you wish, serve your apprenticeship by writing at once for your ultimate market



"Ho!" said the editor, "No cynics here."

even though you know that for the time being it is beyond you.

Let's examine the necessary qualities a little more closely.

1. Interest in humanity. If every person you know well seems to you dull and uninteresting, then I fear these magazines are not for you. But if the soda-jerker in the local drug store (with whom, I'll wager, at least six little girls consider themselves in love), Mrs. Brown's chauffeur, the president of the country club, and your boss's daughter (even if you are married to the boss) stir your imagination and let you see in them the desires and longings of thousands, then you are, quite possibly, going to succeed as a smooth-paper writer.

2. Faith. There have been famous authors who have been fascinated by the human spectacle, but they lacked faith in it, and consequently their bitter irony and the dark reaches of tragedy which they plumbed did not find their way into the magazines which carry the business man's advertising and pay a business man's wages to the authors whose stories they publish.

Faith in humanity means a belief in ultimate happiness, a surety that the end of the depression is around the corner, that no matter what our troubles today we will be smiling tomorrow, and that tragedy is ennobling.

3. A conventional better class viewpoint

needs little comment. Upton Sinclair has an interest and faith in humanity, but he is a socialist, and consequently his name causes ecstatic shivers of fear in the offices of *The American Magazine*. Stories for the publications we are now considering must not be written by men or women who believe too strongly in the Brotherhood of Man, the nobility of individualism or the essential insignificance of the individual. You are safe, however, if you are a good republican, tolerant democrat or mild progressive; or if you belong to that group of thinkers who, as Spinoza said, "consider man in nature as a kingdom within a kingdom. For they believe that man disturbs, rather than follows the course of nature, and that he has absolute power in his actions, and is not determined in them by anything else than himself. They attribute the cause of human weakness and inconstancy not to the ordinary power in nature, but some defect or other in human nature . . ."

4. Stories for these magazines must be written in a pleasing style, but one that is not too original and involved. Wasn't it Remy de Gourmont who said that an original style repelled readers because it was new and forced them to think? On the other hand, stories that bring big checks cannot be written in the crude manner which sometimes succeeds with the pulp paper magazines. Writing must have a certain rhythm and force, a certain amount of sensuous detail without being florid.

Roll together the style demanded by the men's magazines and that by the romantic group, put the combination on a lathe, and polish it not too fine, and you have the writing for which Messrs. Swanson, Burton, Balmer, and Benjamin are looking.

Knowing the general requisites for success in this field, let's decide on our subject matter—in other words, let us get down to the hard business of tackling the story. And since we are writing for magazines that demand faith in humanity, let's grant that the standard of quality has improved greatly in the past ten years. As a popular writer told Frederick L. Allen, Associate Editor of *Harper's*, only the literary magazines offered a market for a sincere story

a decade ago, while now such stories frequently find homes in the popular publications.

The cry today is for novelty, and still more novelty, whether this gives a sincere story or one that is, under a veneer of convincingness, only refined hocus pocus. "If you can think up a yarn in which the heroine has to pursue the hero up Pike's Peak riding on a pink elephant to secure the invaluable skeleton of a dinosaur," a professional writer told me the other day, "you will have a perfect popular story—provided you can make the action seem not only logical but inevitable."

Let us look for successful material that is easier to find. We find it, of course, in romance. Seventy-five per cent of the stories in *College Humor* are of young love; the remainder of the curricula of college activities is covered in the remaining twenty-five per cent. If this doesn't represent actual conditions on the campus, we must remember that this magazine and the others in the group strive to give the reader not life as it is, but as he or she would have it.

American Magazine, that organ of the little business man who hopes to be great, devotes only a rough fifty per cent of its stories to romance, about thirty per cent to family problems, and the remainder to the other activities in which its readers like to escape. It is in *American* that you find the story of religious influence, for Bruce Barton is the ideal here, and to Barton, Christ was the first big business man.

Only a little over one-third of *Cosmopolitan* stories are devoted to young romance, but this lack is made up by the marital romances, which occupy another fourth of its fiction. More variety can be found between the covers of Mr. Hearst's publication, however, than any of the other magazines under consideration. The remaining twenty-five per cent of its stories range all the way from the hard boiled "men without women" yarns of Hemingway, through the colorful tale of adventure, to the stories of modern business as *Cosmopolitan's* readers would like to order it. About two-thirds of *Redbook's* stories are of young romance.

Our best chance to sell, therefore, is to

write a romance, either one ending with wedding bells, or one involving the more or less young married set.

Now that we know we are going to tell a romantic story, from the better class viewpoint, against what background shall we place it? The answer to that is—the background you know. We can fake backgrounds for Love Story; it isn't absolutely essential to consort with murderers and thieves to write for the detective publications; but faking is usually spelled f-a-i-l-u-r-e when writing for the editors of the big popular publications.

You can't write of country clubs if you have never had a shower or a highball there. You can't write of week-ends at Long Island mansions or Palm Beach villas if you have never slipped money to a valet and cook on Monday morning. On the other hand, if you know the settings of the rich, for Heaven's sake, don't go out and consort with *hoi polloi* for material, for "better class" readers would not be good democratic Americans if they didn't look forward to the time when they could feel themselves superior to all but a small set; and the writers who can give them a sense of superiority in their stories control a large percentage of the pages not devoted to advertising Listerine for halitosis, Bluejay Corn Plaster, and Glazo for the nails.

You can, however, lay your story in the home of "people around the corner," no matter how exotic or humble this home may be, provided you write of them with the better class, sympathetic understanding so well represented by Miss Edna Ferber in her stories drawn from the life of Swedish maids, popular actresses and all those others who have aroused her sharp and penetrating interest. Eric Hatch, for example, is writing at present of a night club singer who finds himself involved with a rich Long Island family; Arthur Somers Roche is writing of an ex-millionaire turned crook and operating in Palm Beach and New York; one of Peter B. Kyne's latest is of a rich rancher in a New York cabaret; Helen Topping Miller has just given us a heart-stirring romance of an engineer in Chile; and Edward McKenna has just writ-

ten the romantic adventure of a telephone operator of a New York hotel who becomes involved with a couple of gangsters.

Any of these settings is good, as are a host of others. With the exception of the gangsters the characters also are representative. The newest flower in the tree of white-ribboned democracy was very popular when it first stirred the imagination of the country. Little girls who reached puberty too late to love Valentino, chose Scar Face as their unseen Knight errant; but at present gangsters are practically taboo in editorial offices, except in the men's action magazines. Perhaps this is because gangsters are reputed to live an easy life at all times when they are not throwing or absorbing hot lead. And in this second year A. C. with hundreds of our former leisured and semi-leisured better class desperately hunting jobs, the irony of this condition doesn't lend itself well to escape fiction.

Let's make the heroine of our romance a working girl, even though, six months ago, she may have been a lily of the fields so far as labor went. How are we going to start the story? Well, here's the way it is done in a yarn in the current *Cosmopolitan*:

"It was one of the modern, conventional divorces, sane, well balanced, as pleasantly accomplished as a casual parting at the crossroads.

"When Helen sailed for necessary sojourn in France, Nick stood on the dock waving his hat exactly as he had on the occasion of her other crossings without him. When he arrived several months later to be served, she met him at Le Havre and drove him to Paris, and throughout the drive they acted like two good friends glad to see each other.

"True, at Nick's first announcement that he was in love with another woman, neither of them had been able to discuss the imminent separation without undercurrents of emotion stirring the smooth surface of civilized adjustment

"It is dashed hard to say, Girl, but you know the promise we made from the start. If ever—"

"Yes; if either of us ever should care for any one else. I remember I said, come and tell me, Nick, don't cheat, come and tell me, I'd rather let you go."

"Well, I'm telling you, dear. It's tough trying to put it into words, but you'd rather have things that way."

"No end, you can't go on living with me, loving another woman."

"You're a brick."

The heroine, you say, doesn't labor. Not yet, but she comes to it in a few thousand words. Right now we are interested in openings.

Here's the way a story is started in *College Humor*:

"Is Mr. Christopher Dunway there? Oh, is it? This is Judy Hughes speaking. I've lost my job."

"Well," he said, "that, too, must be amusing."

"It was the first time Judy had ever hated a man. In her twenty-five years she had stored up a good deal of tolerance for men's shortcomings and excesses. . . . And besides, being antagonistic to men was thoroughly out of date. She knew that a girl had to pet most of them a little to get along at all. But she surprised herself now. The irony with which Dunway tossed back her own words, the opinion of her which she knew it implied, the fact that he really had that remote, high-handed power of decision over her job, all pricked her unbearably. . . ."

"No, I'm not especially amused. Prejudice doesn't affect me that way."

"I'm sorry," said Dunway coldly, "but this isn't very clear."

"It isn't to me, either. That's why I'm telephoning you. I just wanted to know if I was fired because you didn't like my driving, or was it my swimming, or my conversation."

And here's the opening of a working girl's romance in *American*:

"The men who know women well enough to fear the power of some of them, will tell you that a girl who looks lovely once every three days or thereabouts can cause more unrest than one who is consistently pretty every day in the year.

"Leone-Mary had pretty moments—when she was happy or moved. The wind in autumn leaves could do it, sunshine flickering on water. And she was lovely when sudden laughter was forced from her, for she had the ability to be completely absorbed by the moment."

Notice that two of these stories open with action, but action which precipitates us into psychological situations, situations where we are as much interested in discovering the characters' mental reaction to events as in the physical actions themselves. The third story doesn't even open with action, but only with the promise of an interesting character who will prove dangerous to men.

We have not escaped from the necessity for an interesting opening required by the adventure and juvenile magazines discussed

so far in this series, but we have discovered a somewhat different type of interest; certainly we have discovered entirely different types of actors. For these urbane protagonists of ours who casually discuss lipsticks and jobs and divorces, belong to a different world than the heroes of adventure or Sunday School fiction. They belong, in fact, to the world of the better class.

Strangely, there seem to be two better classes—that of *The American Magazine*, and that of the other publications in this group. The readers of *College Humor*, *Cosmopolitan*, and *Redbook* approach their better class characters on more or less of an even footing; their readers are, to a certain extent, women, or men, with college background. The audience of *American* is made up, to a large extent, of the families of small business men who hope to be "self made." Since the inauguration of these United States they have been "the backbone of the nation" with a single wishbone—to get ahead. Consequently they approach the rich with the attitude I've seen in young girls approaching a famous movie star—a "may-I-touch-you-I-want-to-be-sure-you're-real" manner.

This is a subtle difference, and one which can so easily be overdone in writing for this magazine. Because Mr. Jonathan buys occasional "sweet" stories for the *American*, it does not mean that these stories must not be as well written and as interest-sustaining as those in the other publications.

Leone-Mary, in the *American* story mentioned above, is the type of heroine you will find in *All Story* or *Love Story*, and she lacks that hard capableness which Mr. McKenna gives to the telephone operator about whom he writes in *Redbook*; but like Mr. McKenna's heroine, she falls in love. Leone-Mary, however, loves a gentleman, Mr. Halliday, who is in love with a very beautiful young lady living in the hotel. Miss Thelma Dorne is, of course, cruel and unkind, and Mr. Halliday's suffering would probably break his heart but for Leone-Mary's kindness. Then he sees her during one of those rare moments when she is beautiful, and—do I have to tell you?—he falls in love with her.

Leone-Mary, feeling he belongs to Miss Dorne, tells him she is engaged to a sailor, but Mr. Halliday is not to be put off and, in a short time "all Richard's misery dropped away, and there in front of him sat the Thing he Knew he Wanted. And would always Want, for Certain, for Absolutely Certain."

If any of Miss Amita Fairgrieve's promising young writers desire to polish their stories a little more and reach smooth paper, *The American* is just a step or two ahead of them.

Now, let's go back and develop our more sophisticated story. You have already seen how Miss Rita Weiman began "Secondary Wife" in the current *Cosmopolitan*. She caught our interest immediately, and she doesn't permit it to falter. For after the divorce her heroine meets a very attractive man on the boat home. The ship docks; Helen goes down the gangplank; and "Nick" (her husband) stood there, Nick smiling the pleased smile he had always worn when they met after a separation.

"'Hello,' he said. He came up in the most natural manner, and kissed her cheek.

"Helen tried to accept the greeting without a tremor. But it was like the sweep of a hurricane with no warning."

And, of course, at that moment "the other man" had to come up. He thinks Helen's former husband is still her husband, and by the time she has settled that difficulty with him, she is working again for her husband's firm. And the husband is coming around to see her in the evenings, ostensibly to discuss business. Certainly there is no flagging of interest here!

The second man tells Helen quite frankly that she is being her husband's secondary wife, but Helen can't see it. Can't see it, that is, until her former husband has a fight with his second wife and wants Helen to take him back, at which time she discovers her love for him is dead, and that the man with whom she wants to be is the gentleman she met on the boat.

Space does not permit the use of other examples, but these, ranging from the conventionally romantic to the semi-sophisticated, will give you something of an understanding of the material you should utilize

if you wish to write romantic stories for these magazines.

What do these examples say about faith and interest in humanity, a better class viewpoint, and a pleasing style? Just this:

All of you have seen girls or women who at moments were beautiful, but it is those among you who, seeing such a person, wondered about her and her influence on men, and saw in her story material, that have the interest of which I spoke at the beginning of this article.

A woman was telling me just the other day of receiving a letter from a friend, divorced and remarried, who wrote that her former husband and his second wife were going to be near them for the Winter, "and," the friend wrote, "Jack and I are so delighted. We are going to have some gorgeous foursomes."

"There," I said, "is a story."

But the recipient of the letter couldn't see a story at all. She was too greatly shocked at such an attitude in one she had considered a friend. Unfortunately, she will never prove a serious competitor for checks passed out by *Cosmopolitan*, *College Humor*, and similar publications, no matter how well she may succeed in other fields.

Not only did she fail to see story material here, but she had no faith in the happy solution of the problem arising from such a situation as the one of which she had been told. And faith is as essential to success as is interest.

I have been able to quote for you only a few paragraphs representative of the quality of writing demanded; but if you have serious designs on any of these magazines, I would suggest you begin your campaign by reading carefully every issue of the magazine in question, as it appears.

Big names do not last forever. New writers are succeeding in this field, and if you have the requisites, there is no reason why you cannot be among them. It won't be an easy job, but what things worth while are easily acquired? And when you have the stories ready to submit, you might address them to:

Mr. Harry P. Burton, Editor, *Cosmopolitan*, 57th Street and 8th Avenue, New

York City. (When Mr. Burton took over *Cosmopolitan* some months ago, there were enough stories on hand, or contracted for, to last the magazine for almost two years. He is buying some fiction, and he has no grudge against the new writer, but this is an extremely difficult market.)

Edwin Balmer, Editor, *Redbook*, 230 Park Avenue, New York City.

H. N. Swanson, Editor, *College Humor*, 1050 N. La Salle Street, Chicago, Ill. (If you have a story that you feel sure is as

good as anything Mr. Swanson has printed, and it is in his field, send it to him. He is cordial to new writers, and he publishes each month one story by a writer who has not previously sold.)

Albert Benjamin, Fiction Editor, *The American Magazine*, 250 Park Avenue, New York City. (There is a good market here for 1,000-word sketches of interesting men and women. \$50 is paid for each sketch, and Miss Mabel Harding is in charge of this department.)

Selling the Article

By FRANK CLAY CROSS

Author of articles in *American Mercury*, *Good Housekeeping*, *Outlook*, *Ladies' Home Journal*, *The Nation*, *American Legion Monthly*, *Etc.*

I KNOW a writer who tried for years to write salable stories. He tried mystery and romance and comedy and every other variety of fiction that ever broke into print, and he submitted his manuscripts to almost every magazine listed in *The Writer's Year Book and Market Guide*. They brought back as fine a collection of rejection slips as any ambitious ink-slinger ever accumulated.

Then, in an irresponsible moment, he turned to non-fiction. He wrote a seven-thousand-word article and presumptuously sent it to one of the greatest smooth-paper magazines in the world. For about three weeks, he waited placidly for another rejection slip; but—hot zigety!—it didn't come. Instead there came a letter from the editor. "Your article is very interesting," the editor said. "In fact, it is one of the best articles of that kind that I have seen in a long time." A few days later the writer received a check for four hundred dollars.

He was elated. He wrote another article and sent it to a great women's magazine. Again a letter of praise and a fat check. A third article was accepted by another great illustrated magazine, and a fourth by

still another. Then he turned back to fiction and the story which he wrote brought five hundred dollars from the first magazine to which it was submitted. Eight cents a word! Pretty good for a beginner! The non-fiction sales had somehow put him over the hump. Since then he has given up all other work and has devoted his time entirely to writing. And still he sells, in spite of hard times.

I know this writer most intimately. As a matter of fact, he and I happen to be identical.

In my opinion there are many intelligent aspiring writers who might suddenly find themselves on a short-cut to success if they would try the non-fiction route. The better-class magazines need vital, entertaining articles as much as they need good stories.

One of the commonest mistakes of the beginner who undertakes non-fiction is choosing some freakish subject that would do well if it attracted the interest of a half-dozen readers. With few exceptions, successful articles must deal with subjects that touch the lives of a majority of the readers of the magazines in which they appear, or

which have important news value. Analyze the articles that appear in such magazines as *The Saturday Evening Post*, *The American* and *Good Housekeeping*, and you will get the idea. A subject may be of great importance in your community, but of no consequence elsewhere. It might make a good Ripley cartoon, or earn a dollar if submitted to Freling Foster's page in *Collier's*; but if it is good for a whole article, it must have real grist in it.

Then, having chosen a subject that meets this major requirement, be sure that your article exploits its importance. You'll seldom get an article accepted that minimizes the importance of anything. Early in my writing experience, I wrote a letter to Mr. Alan C. Collins, Editor of *World's Work*, suggesting an article about naturalized citizens in politics. He answered that he would be interested to see such an article, and I undertook to prove, in about three thousand words, that naturalized citizens are just ordinary American voters with no special significance. Mr. Collins had to admit that it was a convincing article—too convincing. I still have his letter which accompanied the return of my manuscript.

"Your article conclusively proves," he wrote, "that the naturalized-citizen vote has no effect and therefore, I think you must agree that the subject becomes relatively unimportant in view of the many things that are pressing today."

I've always treasured that letter from Mr. Collins, because it taught me a valuable lesson. Since that experience, I've never been so naive as to minimize what I'm writing about. Very recently I took the same subject which had brought me a rejection as I had first developed it, and wrote it up again, showing that naturalized citizens are almost unanimously opposed to the Prohibition Act. Several days ago I put a check in the bank for this article.

Therefore, first, choose an important subject and proceed to show by your writing that you consider it important.

Secondly, choose a constructive subject. A few magazines go in for critical, and even caustic articles, but the most of them

by far shun such material as if it were poison. The average reader, especially since Prosperity left for parts unknown, wants fiction and non-fiction which cheers him with the thought that there is still hope for the world.

Thirdly, be careful not to choose a subject which will be a back-number by the time a magazine could use it. All magazines, and the monthlies especially, are made up long in advance of publication. There is usually a lapse of about four months before an accepted article appears, and many of them are held a year. Timely articles are written almost altogether on order.

For a writer who has special, highly important information about some currently discussed subject, a timely article concerning it is an excellent "bet," providing it is written promptly enough. As a general rule, a letter proposing it should first be written to the editor of the magazine to which the writer would like to submit it. If the first editor isn't interested, a second, a third, and so on, may be tried. When a reputable editor has told you that he would like to see your article on any subject, he will not consider another writer's article on that subject without consulting you.

Fourthly, choose a subject that will have a chance with as many magazines as possible. If it is suited to only one market, you have only one chance to sell it. If it is suited to a dozen markets, you have a dozen chances. And don't make the mistake of thinking that all the women's magazines use the same sort of stuff, or that the quality magazines are all alike. If you want to write salable articles, you must thoroughly acquaint yourself with what the magazines use. Slants are mighty important in non-fiction—even more important than in fiction. If you write an article that comes close to a magazine's requirements, however, the editor will probably help you to slant it to his satisfaction. Indeed, until you become an expert, you'll seldom sell an article that you won't be asked to revise.

When you have failed to sell your article to one magazine, consider it carefully before

you submit it to another. If you can make some change in it that will give it a better slant for the next magazine to which you submit it, make that change by all means. It may mean the difference between acceptance and rejection. Several months ago, I wrote an inspirational article, propounding the idea that losing one's job may often be a blessing in disguise. I had *The American* in mind when I wrote it; but when I submitted it to Mr. Blossom, it came back with a letter informing me that he already had several articles of that nature in his inventory. At first I was tempted to consign that manuscript to my file of lost efforts. There seemed no other market for it. Then I got an idea. In it there were several minor references to the importance of keeping one's health in periods of unemployment. I expanded and emphasized these references, and then submitted my article to *Physical Culture*, which had lately become a first-class, high standard publication. "A capital article," the editor wrote back to me, and, better still, he paid me twice the usual rate of the magazine for it.

I have mentioned that one of the commonest mistakes of the inexperienced non-fiction writer is to choose some outlandish subject, thinking that he has thereby achieved originality. A second mistake is that he fails to realize that the writing of non-fiction requires almost as much imagination as the writing of fiction. This isn't to say that he should invent incidents to illustrate the theme, though a good many very successful non-fiction writers do just that. Of course, such a practice demands the utmost discretion. An invented incident must be highly credible and in perfect harmony with the spirit of the truth. It should never be used to support an argument that would not stand without it. The only purpose for which it may be legitimately used is to make the article more entertaining.

I myself do not believe that many of the incidents used by better writers to illustrate articles, are purely imagined. However, a great many of them are "dressed up" to suit the writer's needs. That is virtually a universal practice. In this connection, it may be illuminating to quote a sentence from a

paragraph by Mr. Wesley Stout, of the *Saturday Evening Post*, explaining how material for the department entitled "*Getting On in the World*" should be prepared. "The articles may be literal factual accounts," says Mr. Stout, "*or thinly fictionized versions . . .*" So a little fiction is not to be despised, even in non-fiction.

THE principal use of imagination in the writing of non-fiction, however, lies in another direction. The article writer must have a keen sense of the dramatic. He must work toward climaxes and develop situations as carefully as the story writer. A good popular article is generally about nine-tenths narrative. It is filled with conversation and character delineation. Forget these two ingredients and you are pretty sure to be out of luck. If possible, hang your article on a personality. You can write an academic essay out of cold facts, but when you undertake a popular article, you must fill it with the warmth of human interest. Don't forget it.

If you want to undertake non-fiction, write about the things that you know best. You may sometimes fool an editor on fiction, but you'll never fool him on non-fiction. You must be an authority on your subject and your article must make your authority evident. It must sparkle with new ideas, new knowledge.

Frequently, whatever your subject may be, it is wise to write an editor in advance, proposing your article in a clear, entertaining way, and sounding out his interest in it. If the idea hits him, he may outline how he wants you to write it up. If you don't make good the first time, he'll often give you a second chance. If you fail the second time, you're probably done, though he may, *just possibly*, give you a third chance. Don't think that he is obligated to do so. I have had editors tell me that a good many beginners seem to think that an editor puts himself under an obligation when he invites a writer to submit a manuscript. Such stupidity is what discourages editors who would really like to give new writers the best possible breaks. Of course, any intelligent person should realize that when a busy

editor takes time off to encourage an unknown writer, that instead of obligating himself, he has entitled himself to the writer's gratitude whether he buys or not. If an editor favors you with a personal letter, show him that you appreciate his kindness. Such courtesy will insure a more cordial reception for your next manuscript.

I proposed an article to the editor of one of the big quality magazines. He expressed an interest in it, but my first attempt at it missed fire altogether. Instead of rejecting it summarily, however, he told me that he would be glad to see it again, if I cared to rework it. I immediately made a revision and submitted it to him. Again my manuscript came back, accompanied by this letter:

DEAR MR. CROSS:

I am sorry, indeed, but this article still leaves me with such doubts that I fear I must let it go. It seems better than it was in the first form, but there are still holes in it. To plug them up, without a personal interview, would present great difficulties.

My best thanks for your patience, and for the chance to see the two versions.

Sincerely yours —

Now my present home is half-way across the continent from New York, so I wrote back to the editor who first encouraged me to undertake the article, thanking him for the consideration that he had shown me, but asking him if he could not suggest some critic who could help me to put my subject in acceptable form. Or if he could not suggest a critic, I asked him if there might not be someone, familiar with the requirements of his magazine, whom I might get to collaborate with me. Here is a copy of his reply:

DEAR MR. CROSS:

Your letter reaches me just as I am going on a short holiday. If you'll return your manuscript to me about January 30th I'll be glad to go through it again, and maybe we can come to terms.

Meanwhile, if you see any chance to improve it, I hope you do so. It tempted me sorely, and I decided against it only with the greatest reluctance.

Sincerely yours —

Now don't understand that editors usually give a writer a chance like this. I'm im-

mensely indebted to this particular editor for his benevolence. When this letter came, I immediately sent my manuscript to one of the best literary critics, a man who writes frequently for *THE WRITER'S DIGEST*. He responded with several typewritten pages of splendid advice. I rewrote my article as he suggested, and just a few days ago a letter came from the editor, to whom I had submitted it for the third time, amply rewarding me for all my trouble. "Will you please send me materials for an author's note?" he said.

I have told this experience at some length because it illustrates several matters of much importance to the non-fiction writer. In the first place, it shows the value of courtesy. I would never have got a third chance at that article if I had complained because the editor rejected it on its second time out. In the second place, it shows the value of perseverance. Never give up your efforts to sell an article in which you have faith, until there is nothing else to do. In the third place, it shows the value of employing a critic to show you the weak places in your manuscript, when you have exhausted your own efforts to get it in salable form. Even professional writers, of long experience, may sometimes profit by the advice of a competent critic.

THE development of any article must be governed by the character of the magazine for which it is intended. Let us imagine, for example, that we are about to undertake a dissertation on the mechanics of a presidential campaign. If we have the *American Mercury*, or *Atlantic Monthly*, or *Harper's* in view as our market, we shall probably improve our chance of acceptance by developing somewhat of an expose. Our data must be copious and accurate. Imagination is no great asset in writing non-fiction for the quality magazines, except as it is used to accomplish a more effective presentation of facts. The quality reader does not want an article padded with fanciful narrative. He wants information, concisely ordered and put into words which cause

him to feel that the writer is a person of intelligence and sophistication.

On the other hand, if we are trying for the *Post*, or *Collier's*, or the *American*, we shall be safer if we soft pedal the more unsavory facts in our material, or omit them altogether. The existence of these magazines depends on enormous circulations which take in readers of every intellectual plane and every shade of political opinion. The editors cannot afford to antagonize any considerable number of these readers, unless they are sure of replacing them with an equal, or larger number of new readers. Therefore, virtually all the big, smooth-paper, popular magazines specialize in articles that are constructive, pleasant and entirely innocuous.

In writing for this market, imagination is of paramount importance. Let us consider how we may use it in our article on presidential campaigns.

The unadorned information which we shall need, may be obtained, for the most part, by a perusal of several textbooks on politics, amplified by a search through periodical literature as listed in the *Reader's Guide*. Consequently our chance of making a sale will depend more on the novelty of our presentation than on the novelty of our data.

The quickest way to attract the attention of the average reader is to start off with action, or at least with conversation. A good anecdote in the first paragraph has helped to put many an article in print. If we do not have an actual happening to relate, let's invent one. Suppose we start with a conversation among three men. The first one is pretty well informed on the mechanics of a campaign; the second thinks that he knows a lot more than he really does; and the third is woefully ignorant about them, and readily admits it. Let's put these three men in the smoking compartment of a Pullman. A railway train holds a certain glamour for many readers.

Now let's have the uninformed man reveal several prevalent misconceptions about the conduct of presidential campaigns, which the first man will correct. As they talk, the

other man butts in now and then, in a rather ostentatious way, to display his presumed knowledge. The conversation comes to a point when the well-informed man squelches the boaster who thinks that he has just pinned a laugh on the man who admits his ignorance. The average reader will get a kick out of that twist.

Having completed this anecdote, we may launch into the body of our article. We can describe the organization of a presidential campaign and the type of men necessary to conduct it in an efficient way. We can tell how campaigns have changed in recent years, since the advent of the radio and the talkies. We can give a word picture of national headquarters and the tension that obtains there. Our writing must be filled with all the gusto that we can put into it. It must be varied with more bits of conversation, with second-person statements direct to the reader, with occasional exclamatory and interrogatory sentences to speed up the movement.

Then comes the conclusion—the climax. In it, let's briefly sketch the progress of a campaign from its start to its finish. Let's show how its heat gradually increases from a warm glow, after the candidate's speech of acceptance in August, to a ruddy glow in September, to a cherry red in early October, to white heat in the last two or three weeks before election. Let's liken the campaign managers to oarsmen in a boatrace, straining every muscle fiber to vanquish their opponents. In other words, let's use every literary device that we can manage to build up to a grand, dramatic climax.

If we handle our article in this fashion, and offer it, either six months before election, or one month after, as a review, we may, just possibly, add another sale to our list.

The editor of WRITER'S DIGEST has asked me to select, from each of five magazines named by him, three articles which I consider particularly well-suited to its readers. My selections are as follows:

(Continued on page 62)

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New York Market Letter

By JOSEPH LICHTBLAU

INTERNATIONAL SPORTS is a new monthly magazine covering all sports, which made its initial appearance May 27th, 1932. The new magazine has offices at 551 Fifth Avenue, New York City, and Ned Brown is editor. At the present moment, editorial needs are indefinite.

Also in the indefinite class is *Building Market News*, published by Taylor, Rogers & Bliss, Inc., at 40 East Forty-ninth Street, New York City, which began with the May, 1932, issue. As far as can be learned at present, its editorial contents are devoted to the interests of executives in the building material and equipment field.

The Associated Press, 383 Madison Ave., New York City—a syndicate which you should address "*The Associated Press Feature Service*" at that address, furnishes the following information:

"*The Associated Press Feature Service* considers, for use in its newspaper feature budget, novels of romance and adventure with American backgrounds and clean, fast-moving action. Mystery and detective stories are considered, but this type is used rarely because of slight demand. The fundamental requirement of a newspaper serial is that it hold reader interest from day to day. This necessitates sufficient action, logically developed, in each installment to make substantial progress in telling your story. Stories of 37 to 49 chapters are used, in lengths approximately as follows: First chapter—2000 words. Next five or six chapters—1200 words each. Balance of chapters—1800 words each. (After sixth or seventh chapters, the longer and shorter installments should be distributed approximately evenly. Setting of stories must be familiar to average American newspaper readers. Names of characters, likewise, should be familiar, easy to remember and not unusual. Titles are important and should be chosen with care. Those composed of one to three short words usually are more successful than longer titles. Stories meeting requirements other than those of chapter length and division will be considered, but the structure of the story must be

such that it can be divided into chapters by the editors. Manuscripts should be accompanied by sufficient return postage or instructions to return by express, charges collect. No responsibility is assumed for manuscripts submitted, but adequate caution is exercised against loss. Reports usually are made within two or three weeks, but more time is required occasionally. Newspaper rights are purchased outright and payment, depending on merit, is made in full immediately on acceptance.

American News Features, Inc., 1650 Broadway, New York City, is a syndicate using comic strips, jokes, sport material, feature articles, first rights to short stories and second rights to serials. Chester L. Weil is the man who considers submissions. The concern, however, is usually bought up far ahead; still, if you should land something with it, you will be paid by percentage on sales.

And here's some dope on *Bell Syndicate, Inc.*, 247 W. Forty-third Street, New York City: It occasionally considers second serial rights to serials, 60,000 to 100,000 words, short stories, 4000 to 6000, work of columnists, comic artists; and is usually crowded with feature articles, except series of adventurous type. It obtains material chiefly from regular sources, and very little is purchased from free-lances. Payment, 50-50 basis after sales. Address Kathleen Caesar.

Chicago Tribune Newspapers Syndicate, 220 E. Forty-second Street, New York City—*Federated News Features Syndicate*, 167 Greenwich Street, New York City—*Associated Newspapers*, 247 West Forty-third Street, New York City—*Junior Feature Syndicate*, 11 West Forty-second Street, New York City—*Kay Features, Inc.*, 1650 Broadway, New York City—*Condé Nast Syndicate*, Graybar Bldg., New York City—are a few syndicates that buy a little from free-lances.

King Features Syndicate, Inc., 235 East Forty-fifth Street, New York City, considers all types of newspaper material, and free-lance contributions are not barred. They buy first rights to short stories, 1200 words, first or second serial rights to serials, feature articles, cross-word puzzles, news features with sensational tie-up, news pictures, scientific and specialized material, work of columnists and comic art, but no poetry or verse. Be sure to enclose stamped return envelope. Payment by arrangement.

Top-Notch Magazine, 79 Seventh Ave., New York City, is in the market for some particularly good short short stories, not to exceed 2000 words in length. They should have a good trick ending.

Underworld Detective Mysteries, 22 West Forty-eighth Street, New York City, which uses gangster fiction up to 30,000 words, has reduced its rates from 1c a word to ½c a word, payable on publication.

Our Army, 160 Jay Street, Brooklyn, New York,—over the bridge from New York City—is anxious to obtain short short stories of 1000 to 1200 words, and will pay ½c a word, publication. Must have U. S. Army background.

Detective Story Magazine, 79 Seventh Avenue, New York City, recently notified contributors that rates would be reduced, though not below a minimum of 1c a word.

Atlantica, 33 West Seventieth Street, New York City, desires no material at present.

The Spur, 515 Madison Avenue, New York City, which was a semi-monthly, will hereafter be published monthly.

Watkins Fiction Syndicate, editor James T. Watkins, is in the market for storiottes of 2000 words. Theme preferred is love-adventure or human interest with a metropolitan background. Stories should not be too tragic or over-dramatic. Payment, from \$10 to \$15 per story, according to merit, acceptance. Located at 3408 Thirtieth St., Long Island City, New York—just over the bridge from Manhattan.

The American Hebrew and *The Jewish Tribune* have merged, and the new title of the combined periodicals is *The American Hebrew and Jewish Tribune*. Address is 71

West Forty-seventh Street, New York City, and Louis Rittenberg is Ye Ed.

Gearred Selling, 460 West Thirty-fourth Street, New York City, is a market for articles on direct mail selling, and pays 2c a word on acceptance. Make scripts "punchy" and to the point and avoid generalities.

John Martin's Book, 300 Fourth Avenue, New York City, John Martin and Helen Waldo, editors, is in the market for:

"Nature tales, myths, fables, verse of merit, spirited material for boys, fun that is funny and clean, simple handicraft for both boys and girls, and everything that will please and subtly instruct. Short stories with a certain vital style—a punch. They must be neither ordinary nor commonplace, and though simple, must measure up to a definite standard of literary merit. Fiction should be simple and within the comprehension of the average child; words need not be short, but must belong to everyday experience. Sentences should not be longer than 20 words. In verse, we insist on strict adherence to rules of rhyme and meter. Good child verse is seldom poetry, and subjective writing does not appeal to the average child.... Eliminate baby talk, ideas of fear, death and killing, and allusions to the 'stork idea.' Seasonal material welcome, but do not feature Santa Claus, preserving rather the strict Spirit of Christmas. All submitted material is read with these four points in mind: Appeal to Child, Humor, Influence, Structure. Our age appeal includes children up to twelve years. For the older children we shall use one serial at a time, with six chapters of about 2500 words each, with both boy and girl appeal, paid for on publication. Also stories of romance, history, nature, science, up to 2000 words, and tricks, stunts, games and anything of a juvenile appeal. Constant need of good, simple handicraft articles told in straightforward narrative form, not combined with dialogue or fiction."

Note: the magazine, however, will be buying very little during the summer.

And Leo F. Hartman is editor of *Harper's Magazine*, 49 East Thirty-third Street, New York City, which uses:

"Short stories of literary distinction; we ordinarily prefer them to be between 5000 and 7000 words long. Two and three-part novelettes, and novels of distinction are used. Well-written articles of permanent interest on a wide variety of subjects—education, economics, literature, art, social topics, travel, adventure, science, etc., also papers on subjects of historical and biographical interest. A limited amount of poetry is used, which should be genuinely lyrical. We are always in need of available pieces for the 'Lion's Mouth' department, and the usual rate of payment is 5c a word.

Short essays, usually of a humorous or satirical vein, are used in this department. Every kind of literary material is used that is of interest to cultured and progressive American readers. Liberal payment is made on acceptance and manuscripts are reported upon promptly."

William L. (Bill) Mayer, former editor of *French Follies*, *Hollywood Nights*, and *Gun Molls*, at 305 East Forty-sixth Street, New York City, is planning to bring out a pulp monthly on his "own hook" as publisher, to be devoted to airplane tales only. He will call it *Sky Fighters*, similar in content and make-up to the now defunct pulp *Airplane Stories*, which he used to edit. Bill is a smart publisher and will crash through big some day.

And it is also reported that Walter W. Liggett, editor of the original *Plain Talk* before it "died," will get out a similar magazine for George T. Delacourte, Jr., of Dell Publications, Inc., 100 Fifth Avenue, New York City. The title of the publication is being withheld at present, but the first issue will appear in the near future. The new publication, it is understood, will deal with controversial subjects only; and Mr. Liggett is soliciting newspapermen for material.

Effective with its May 12th issue, *Hardware Age*, New York City, became a fortnightly instead of a weekly . . . And *Textile World*, New York City, a weekly, will hereafter be published as a monthly . . . And *St. Nicholas*, New York City, has been sold by the Scholastic-St. Nicholas Corporation to Kable Brothers, printers and publishers at Mt. Morris, Ill., who by the way just went into the newsstand distributing business on the side.

Judge, 18 East Forty-eighth Street, New York City, is in the market for satire, paragraphs, jokes, epigrams, short verses, and humorous articles, or stories, not over 300 words long. The shorter the better. Prices range from \$3 to \$5 apiece for short jokes and paragraphs. Also desires humorous drawings of all kinds and in any medium, but preferably pen and ink. Drawings should always be mailed flat and return postage enclosed. Prices range from \$10 to \$75, according to the size of reproduction. Also in market for cartoon and humor-

ous ideas, and from \$5 to \$15 will be paid for each idea accepted.

Specific editorial requirements of *Law*, 132 West Thirty-first Street, New York City—a new monthly for lawyers—are as follows: No fiction or verse. Essays on law only. Feature articles on law only. Timely photographs. Payment, 1/2c a word on publication. "We use articles of practical use to the lawyer, of general interest to him, and of help to his profession." David Stein is Editor.

Blue Book, 250 Park Avenue, New York City, has a new policy for its short "real experience" stories department. Five of these stories will be published each month, running from 1000 to 4000 words each, and for each of these stories the magazine will pay, according to the appraisal of its length and strength, from \$50 to \$150. Stories may deal with adventure, mystery, sport, humor—especially humor is desired—war or business. Sex is barred. Address your script to "Real Experience Editor," *Blue Book*, 230 Park Avenue, New York City. Tip to prospective contribs: This magazine is first, last and always an adventure periodical, and no matter how interesting your real experience, unless it contains a sufficiency of nerve-tingling thrills and concentrated action, you are very much out of luck with Donald Kennicott, editor.

All home economic material published by *Delineator*, Butterick Bldg., New York City, is taken care of by staff writers; space is so limited that there is no room for outside articles in this department.

The Glass Container Association, 19 W. Forty-fourth Street, New York City, which formerly published *The Glass Container*, is now entirely out of the publishing business, and all material intended for this magazine should now be forwarded to *The Glass Packer*, 25 West Broadway, New York City.

The Forum, 441 Lexington Avenue, New York City, edited by Edith Walton, announces that:—

"We are still running our First Short Story feature, and for every story accepted for publication we will pay \$100. Although there are no definite rules as to length, type of story, etc., The Forum prefers short fiction of not more than 3000 words—stories

of characterization with a well developed plot. Manuscripts must be typewritten, accompanied by a return envelope, and addressed to the First Short Story Editor."

But make no mistake about this, gentle reader—*characterization is far more important than plot, and literary distinction, too, must be of the highest, if you wish to "crash" this First Short Story department.* Trite, stereotyped, low-brow plots are absolutely tabu.

And if you wish some information about *Metronome*, 113 West Fifty-seventh Street, New York City, a monthly edited by Doran K. Antrim, who occasionally writes for WRITER'S DIGEST:

"We desire practical 'tell how' articles of 1000 to 1500 words in length, such as how to put a dance band over, how to play instruments of band or orchestra, stimulating stories about successful leaders of bands and orchestras, etc. Photographs. Payment on publication, 1c to 2c a word."

The Voluntary Chain, 114 East 32nd St., New York City, is a grocery trade monthly that uses:

"Articles of 1000 to 2000 words, about voluntary chains, and not mere grocery articles. 'How' articles dealing with organization and methods are favored. Photographs. Payment on publication, at 1c a word."

Arts and Decoration, 578 Madison Ave., New York City, a "swanky" periodical indicated by its title, is going through the process of reorganization, I am informed. Watch the future announcement.

Sweetheart Stories, 100 Fifth Avenue, New York City, has "temporarily suspended publication." Another blow to writers of sweet, sentimental love stories for the pulpies! *Love Romances* discontinued, *Cupid's Diary* ditto, and now *Sweetheart Stories! Ouch!!!* There are at present left, in the sentimental, romantic, and "clean" love story magazine class, only these: *All Story*, 280 Broadway, New York City; *Love Story Magazine*, 79 Seventh Avenue, New York City; *Love Mirror*, 8 West Fortieth Street, New York City.

Tough luck for writers of clean, sentimental love yarns that appeal to stenographers of limited intelligence . . .

Famous Features Syndicate, Inc., has removed its offices from 1819 Broadway, New

York City, to 151 W. Seventy-fourth Street, New York City.

A juvenile weekly to be called *American Youth*, Philip King, editor, is being projected as a rival against *American Boy*. The publication, to be printed in New York, will carry news, features and fiction, and enters the juvenile magazine field sponsored by a group of New York welfare workers interested in children. September 1, 1932, is the date set for the start. Watch for further announcements, as plans are still indefinite.

Maxwell Aley, for the last ten years with the *Bobbs-Merrill Co.*, New York, will join *Longmans, Green & Co.*, book and play publishers of that city, as editor in the trade book department effective July 1, 1932.

The Tatler and American Sketch, New York City, will hereafter be published semi-monthly instead of monthly.

Dreyfuss Art Co., 137 Varick St., New York City, pays a minimum rate of 50c a line for greetings of all kinds, with bonuses \$25, \$15, \$10, and \$5 for the Christmas, Valentine, Easter, and Everyday sentiments selling best during the year following publication. Four-line verses are preferred.

And *Amusement Park Management*, 114 East Thirty-second Street, New York City, uses articles on success ideas connected with the operation of amusement parks. Also uses photographs. Length limit, 1000 words. Pays 1c a word, publication. S. Hoffman, editor.

Hugh Bancroft edits *Barron's*, a financial weekly, at 44 Broad Street, New York City.

"We are always glad to consider authoritative articles on financial questions, and we pay on acceptance, according to the value of the material."

Word limits range from 500 to 2500 words.

Baseball Magazine, 70 Fifth Avenue, New York City, uses general articles on baseball, 1500 words up. F. C. Lane is Ye Ed, and payment for accepted articles is ½c a word. No fiction desired.

And here's the "low-down" on *Beach and Pool Magazine*, 114 East Thirty-second St., New York City, edited by Earl K. Collins, which is a trade magazine intended for ex-

(Continued on page 64)

The Illustrated Detective Magazine

A Market for Unusual, Strange and Glamorous, Romantic Mystery Fiction

By AUGUST LENNIGER

THE *Illustrated Detective Magazine* which is distributed solely through the Woolworth five and ten cent stores is publishing a high-class magazine of mystery fiction. Here is a market for many "off-trail" types of good mystery, psychic and glamorously romantic adventure stories of smooth-paper calibre. The writer who occasionally chafes at the formula blood-and-thunder action detective and gangster stories, who is able to write with smooth-paper fluency, can ill afford not to consider this magazine carefully as a potential market.

The Illustrated Detective Magazine caters to women readers. This is a very important point to bear in mind, as it influences their whole editorial policy. Practically all of their stories contain a very heavy woman interest and appeal directly to women, although the woman interest need not necessarily be romantic.

On the other hand, the stories for *Illustrated Detective* are also not necessarily based on crime. It is interested mainly in stories that contain the romantic glamour of mystery; stories that are very dramatic, with a strong element of suspense. The subtitle of the magazine, "Thrilling Fiction and Romantic Mysteries of Real Life" is perhaps best illustrative of its editorial policy.

An important consideration for the ambitious writer is the fact that if one "makes the grade" in this market he will find his name in fine company on the contents page. The June, 1932, issue before me contains a story by Sax Rohmer whose "Dr. Fu Manchu" is world-famous, a serial by Samuel Hopkins Adams, a story by Jim Tully, and announcement of a series of stories featur-

ing Philo Vance by S. S. Van Dine starting in the July issue in which there will also be a story by Warwick Deeping. Truly a lineup of the top-notchers—but *Illustrated Detective* will buy stories that meet their standards regardless of the author's reputation. And they are very much in the market.

"The most unusual mystery magazine you can buy at any price" are the words that introduce us to the table of contents, and their influence is apparent in the wide variety of dramatic effects. The editorial restrictions and taboos commonly found in the detective magazines are here cast aside; *Illustrated Detective* is blazing a new trail that avoids the monotony of dangerous standardization. Four stories in the June issue are told in the first person, a method of presentation that offers a decided handicap in many other markets; several of the stories contain a heavy psychical element; one is lightly humorous; the majority are not really detective stories at all. They do *not* want the conventional detective yarn, but will use a few that bring in some of the unusual touches they desire—and I have found them a bit partial to the story with an O'Henry twist ending, or the yarn that is subtle.

The most unusual story in the June issue is "*She Came to Death's House*" by James Whitlatch. It is highly fantastic, but it is at the same time intended to leave the reader thinking. It is one of those weird, *Dracula* type yarns. It is told in the first person from the viewpoint of a young man. He is accompanying his fiancée along the business section of Fifth Avenue and suddenly finds himself in an old-fashioned mansion thick with dust where only huge office buildings

should be. They ascend several flights of stairs, are frightened by a headless suit of armor, finally arrive in a huge room lit by candles in which a banquet is being served to a group of odd people who seem unaware of their presence. They take their place among them and are served with food that seems flavorless.

The narrator is suddenly horror-stricken when he receives a telegram addressed to his dead father, which he opens and finds to read: "Death Stephen: Your son, Peter, and Helen Parker, his fiancée, died this morning. Amelia Parker." He demands of those about the table what this means and a dead silence ensues. He looks at Helen as all eyes are upon them; she averts her face and shrinks from his hands. Finally an old coquette cackles, "Well, ask Helen herself if she isn't dead!"

He reaches for Helen's hand; finds it stiff and icy. "Don't suffer too much, Peter," she says. "I've known it for the last hour. You and I died when we —"

A discourse follows in which the narrator is informed that the house in which they find themselves is the astral shell of one on this site now replaced by a new and more substantial skyscraper; that they are in the ghost of a house owned by the ghosts of a couple who were drowned on the *Titanic*; that they are among a company of ghosts.

The narrator refuses to believe this; considers it all some mad nightmarish joke. He is further told that in the after life of which he is now a part the pleasures of the material world have no savor.

And now that our curiosity and suspense have been aroused to almost fever pitch, we reach the crisis and climax. The hero refuses to accept this statement; insists that he will prove it wrong. He asks Helen to kiss him—and a sensation of utter horror passes with a chill up the reader's spine as it is revealed that Peter finds no contact of flesh with flesh, but of bone with bone. It was as if their lips were not there, for their teeth met and scraped harshly together!

And now our hero wakes up from unconsciousness—he and Helen having met with an accident while yachting on the

Sound. He is skeptical of the ghastly experience in the mansion of ghosts as a phantasy spun by his unconscious brain. But when Helen is revived the first question she asks is if he too felt that kiss?

Gallantly Peter lies. "What kiss?" he returns blankly. "Did you dream something, dear?"

But Peter wonders—two people cannot share an experience that has no reality. Or can they? Helen puts it all aside as a horrible nightmare, but Peter wonders if he must look forward to a repetition of his ghastly experience. The story ends with his words, "Who can tell?"

"*It Took Two Years To Tell*," by Cecil Masters, also takes us into the realm of the supernatural. It, too, is told in the first person from the young man's viewpoint. It is set in England in an old castle. The story opens with the narrator brooding over the strange experience he had witnessed while his pretty young wife Barbara sleeps. He decides to write it out, and put the papers away sealed, not to be opened until after both he and his wife are dead.

Illustrated Detective is using a considerable number of such stories that bring in psychic phenomena that may or may not exist. Warwick Deeping's story "*The Fourth Night*" which appears in the July issue has a very strong psychological element. It is necessary to make such stories convincing, and the first person seems to be the best medium for this type yarn. There's even a third such story in the June issue entitled "*The Town That Was Haunted*" but it is a highly fictionized true experience in which the phenomena are discovered to be a hoax by practical jokers.

From the mystical realm of the spirit world let us descend to a relief of light comedy by considering "*Nothing Ever Happens to Me!*" by Morgan Johnson. It concerns a punctilious and thoroughly domesticated Mr. William Perkins who runs into fantastic adventures. The complaint of Master Horace Perkins of the loss of his bag of marbles precipitates a domestic conflagration from which our hero hastily flees. Mr. Perkins has never been late to his ledgers; he is a creature of pernicious routine;

daily at the same minute the railway takes him to the outskirts of London, from there, the underground to his office. But this day Perkins obeys the impulse to ride in atop an omnibus. And he takes the wrong one!

Frantic as he realizes his mistake, for he will commit the cardinal sin of being late, Mr. Perkins gets off to change for the right 'bus. A man comes running out of an alley and thrusts a small canvas sack into his hands; police chasing the fugitive never think of suspecting insignificant Mr. Perkins but our hero is deathly frightened. A girl in a Rolls Royce asks him to step in; a man behind him who pokes a gun in his ribs leaves Mr. Perkins no choice.

Mr. Perkins has thrust the fatal canvas sack into his gladstone. He feebly protests at the ride; a hair-raising auto chase and gun battle between the girl and pursuers follows. They transfer to a plane and Mr. Perkins soon finds himself in Paris. The bandits demand the canvas sack which Mr. Perkins gladly relinquishes. They put him on a boat-train for England with a fifty-pound note in his pocket. Back in a London hotel, Mr. Perkins wonders how he is going to explain his fantastic adventure to his office and wife. He opens his bag and is astonished to find the canvas sack which he was certain he had handed over to the bandits. He opens it and a flaming mass of jewels are in his hands. Then he realizes that Master Horace's bag of marbles had been in his gladstone and he'd given them to the crooks!

The story closes with Mr. Perkins frantically phoning Scotland Yard.

Illustrated Detective is seeking a few light stories in similar, humorous vein; they will probably use one an issue to balance the supernatural and heavy dramatic types they use.

"*Have A Cigar*," by L. C. Beestan, is another very unusual story, but it is closer to the detective type than those we have already studied. This is told in the first person, and starts off with an explanatory paragraph saying that the writer has just completed a letter to the Chief of Police, London, England, which he is reading over. The rest of the story is the first person "confession" of Canaris Tricoupi, former

Turkish servant of Colonel Anselming, who had acquired him as the gift of his friend Medjid Pasha of Stamboul.

Colonel Anselming is giving a house party to three guests in his London home; Wilton Fairly, Richard Mead, and the latter's wife. Colonel Anselming shows them a cigar Medjid Pasha gave him, to be smoked when he wanted complete relief from the troubles of this world; a cigar apparently impregnated with an oriental poison, a few puffs of which would mean death. Fairly is in love with Mead's wife and the latter knows it. Colonel Anselming does not know of their mutual hatred. Tricoupi overhears a strange bargain that night between the two deadly enemies. Fairly agrees to pay all of Mead's debts and give him five thousand pounds if he will smoke the cigar for five minutes. Mead agrees because he has put no credence in the story of its being poisoned. If Mead dies, Fairly will, of course, have the woman he desires.

Mead lights the cigar as Fairly times him by his wrist watch. Suddenly Mead slumps in the chair; cigar drops to the rug. Fairly dazedly picks up the cigar, lays it on an ash-tray and leaves the room.

Tricoupi has watched the scene; he is about to take the cigar when Mead awakes and Tricoupi kills him with a knife. The cigar was harmless; Tricoupi knew it was Medjid Pasha's joke to hand out these to his friends with words implying that they were quick, painless death, but in reality each contained a jewel of rare quality which would fall out after a few puffs. Fairly had been sentenced to life imprisonment on the evidence of the butler who had overheard him threaten Mead with death. Tricoupi, now rich and safe in Turkey, decides to send the letter that will free Fairly and permit his happiness with Mead's widow.

Illustrated Detective uses short stories of from 1000 to 5000 words and particularly is in the market for those around 1500 words. There are several shorts in the June issue. "*The Misty Years*," by Maurice Bean, concerns a bank teller who for years has been struggling against his conscience; he has carefully planned how to rob the bank. As he leaves with the laundry bundle in which the reader believes is stolen money,

the bank president stops him. He is told that he has just been elected president because of his years of honesty—then we learn that the bundle contained only laundry. His conscience had fortunately caused him to desert his well laid plans.

The novelet of ten to fifteen thousand words of which *Illustrated Detective* uses one an issue comes closest to the conventional modern detective story; it includes, however, a very strong woman interest. The June issue contains "Anybody but Anne," by Joan Clayton, which is presented from the viewpoint of a taxicab driver who falls in love at first sight with a pretty society girl fleeing from justice. Oh yes, she is innocent, of course! But the story is packed with the thrill of wild midnight pursuit, complications when the hero's sister informs on Anne to keep her brother out of trouble, another daylight escape over snow-covered roof-tops chased by police, and final capture by gangsters. It all concerns an apparently cheap string of glass beads inside of which emeralds were smuggled across the border.

I must point out here that the gangster angle in this story is very slight and that *Illustrated Detective* wishes to avoid gangsters in its fiction. The feature novelet in their July issue by Charlotte Dockstater concerns a murder on a golf course in which circumstantial evidence all but convicts the innocent hero and where the reader gets a real surprise when the identity of the murderer is revealed. This differs from

the usual detective story in that it starts as a love story in which the hero is cruelly jilted—and the murder doesn't happen until the story is well under way.

Illustrated Detective finds a great fault in the majority of their stories to be that the author takes too much time to begin; writers don't seem to realize that the reader wants to get right into the meat of the story. This is not a fault confined to would-be contributors, but their best writers also often waste too much wordage in description and fail to get into the action with sufficient dispatch. Also in the majority of cases, prospective contributors do not give enough consideration to their plot; they become too psychological. Stories are slowed up in emotion by the authors giving their own views on life; they deviate too much from their plot and the main thread of the story.

Illustrated Detective uses very little fact material unless it contains a strong human interest angle, and it must be highly fictionized.

They are particularly in the market for highly complicated stories that are not gangster.

The best chance for the new writer to break into this smooth paper monthly which pays the very attractive rates of around three cents a word is with the short story length.

Manuscripts for *Illustrated Detective* should be addressed to 55 Fifth Avenue, New York City.

All of the following prize contests appeared in the last issue of the H. W. Wilson *Bulletin* for librarians. Naturally the sponsors want librarians to contest for prizes. Writers who wish to contest may on their own initiative get a local librarian or library worker to submit the writer's essay under the librarian's name. A fair split would be 90-10 unless, of course, the librarian does some work on the essay in which case he should get more.

Parent's Magazine, 114 East 32nd St., New York City. \$5, \$10, and \$5 for the three best 200 word letters telling why *Parent's Magazine* should be found in every library. Closes August 1st.

H. R. Huntington Co., Inc., Springfield, Mass. Address Prize Letter Contest. \$25, \$15, and \$10 for the three best letters under 500 words, telling "the advantages of purchasing books subject to hard usage in 'Hunting' library bindings in buckram." Do not sign name on entry but on slip of

paper pinned to entry which must be typed. Closes August 1st.

Roland Swain Co., Box 4262, Philadelphia, Pa. \$25 for best 250 word book review of "Murder at the Woman's City Club." \$25 for the best alternative ending. Must be logical. Five additional \$5 cash prizes for next best alternative endings. Contestants must be public school librarians. (There are several in your town who will be glad to work with you.) Closes August 1st. Under same rules this company offers \$25 for the best 250 word essay "enumerating the unique features of 'Thirteen Ghostly Yarns,' a collection of ghost stories for children." \$25 for the best unpublished ghost story, any length. Five \$5 cash prizes for the next best unpublished ghost stories, any length. Closes August 1st.

Century Co., 353 Fourth Ave., New York, offers \$50 for the best essay on "Does 'State Fair' give Mr. Lewisohn a sound meritorious boot in the breeches?" Length unlimited. "State Fair" is by Phil Stong. Close August 1st.

Corresponding for Newspapers

By FREDERICK KOHLER



PERHAPS you have noticed the very large number of successful authors who formerly were newspaper men. Perhaps you feel that you have missed vital, valuable training in not having newspaper work as a background. Perhaps you yearn for the glamorous life of the newspaper reporter, as depicted in the movies and in novels. Perhaps you would like to be able to saunter up to the crowd gathered around the visiting movie actress, and nonchalantly announce, "I'm Bill Blotto, from the *News*," and have them fall back respectfully, while you introduce yourself to said movie actress, and invite her to lunch. Perhaps you are allured by the prospect of being able to get drunk with high-class actors and actresses, six nights a week (Thursday nights off), at pent-house parties.

If so, this article is for you. It will tell how you, too, can become a newspaper man, in your spare time, without cost, or previous training. You won't have to work as a copy boy, and wait for Hearst to notice your bulging forehead. Newspaper corresponding requires no specialized training or education—other than the ability to write plain, simple, and understandable English.

To begin your sally into the fourth estate—get a copy of your local evening paper. Get it as soon as possible after it is off the press. Remember—you're in the newspaper profession now, and you must be

speedy and alert. News has no value after it has become history.

Evening papers should be used in preference to morning papers, for the morning papers are composed largely of yesterday's news. Now that you have your evening paper, turn to the news section. Disregard all news stories bearing a date line (the line at the beginning of a news dispatch, giving the name of the town and the date), and concern yourself only with those stories which have no date line, and therefore originated in and around your own town, and were written by local reporters.

Look for stories about people from other cities, who have met with accident, adventure, good fortune, or success in *your* town. Their home-town papers would be glad to print a story concerning them, if you will only send it. But don't send a story about the fact that "Mrs. LaVerne Smutch, of Clam's Haven, thinks our Garbage Plant is just grand." Look for live news—which includes murders, accidents, and all those stirring things that happen unexpectedly. This type of news is the most valuable.

Suppose you find a story in your local evening paper about a Chicago man killed by a New Yorker in a hotel owned by a former Cincinnati man. Chicago, New York, and Cincinnati papers will be interested. This is where you come in.

The Chicago papers will be interested be-

cause the slain man was from Chicago. Taking the story as it is printed in your paper, rewrite the first paragraph. In the first sentence state that it was a Chicago man who was killed. Insert his Chicago address, and any other information you can obtain from the police which will interest the Chicago readers. The rest of the story may be practically copied. A news story—after it is published—is public property. Of course, writers know the copyright law protecting editorials, columns, and other original material with a literary value.

Wait until six p. m., then go to the telegraph office and send a query to all the Chicago morning papers—collect—at the night press rates. This query should be very brief, and should state clearly just what the news is. Do not exaggerate the importance of your news in your query, for it will be detected at once. The query should be something like the following:

The Chicago Tribune:

Herman Hemoglobin, of Chicago, killed in hotel here today. How much? 400 ready. (Sign your full name and address.)

The "400" refers to the number of words in your Chicago story. Sometimes including this in a query will lead to an order for the 400 words, when otherwise the editor would have ordered a shorter story. The fact that you have 400 words ready to put on the wire is a great advantage at a late hour. Stories must reach morning papers by nine p. m. of the evening before the day they are issued.

If you do not hear from the paper within a reasonable time, it means the editor does not want your story. Being literary men—and women (the ladies may come in, if they sit down and keep quiet)—with rejection slips in your desks, you will not be discouraged if you do not receive an answer to your first query. Remember, the editor of a newspaper receives news from several press associations, a staff of reporters (including court reporters, market reporters, political reporters, railroad reporters, police reporters, and society reporters), from hundreds of special correspondents like yourself, the staff correspondents, traveling correspondents, the Washington correspond-

ent, and he has regular columns and features to print, and book and dramatic reviews.

All this must be printed in one newspaper. The editor may have received your story from another source.

After querying a paper, never send a story unless it is ordered. If several morning papers in Chicago order your story, simply write it once, put the names of the papers at the top, and hand it to the telegraph operator, to be sent at the night press rates. Don't forget to begin the story with a date line, giving the name of your town and the date. When sending by telegraph it is not necessary to use paragraphs. Do not write headlines. The editor will insert headlines and subheads. Never send a longer story by wire than is ordered, but if absolutely essential, the order may be exceeded by ten per cent.

You need not wait until your first query is answered, but should go ahead and prepare stories for the New York and Cincinnati papers. Merely rewrite the first paragraph again. In the New York story, stress the fact that the killer is a New Yorker. In the story for the Cincinnati papers, enlarge upon the fact that the slaying was committed in a hotel owned by a former Cincinnati man. You may insert statements made by him, and you might possibly give a few facts about his career since he left Cincinnati. Make it interesting to the Cincinnati readers. Then go ahead and query the New York and Cincinnati morning papers in the manner explained.

Syndication is the factor which makes newspaper correspondence profitable. Instead of only one market for a story, there are scores which the ingenuity of the correspondent can create. In addition to the Chicago, New York, and Cincinnati papers, the papers of the capital of your state would want the story because it is state news. The largest papers within 40 miles of your town would want it, because the slaying was committed in their area.

Here's a newspaper trick which will enable you to make your stories more valuable. See if you can't bring in the name of some prominent person, building, or event.

Perhaps the dead man was a former chauffeur to the President of the United States. Perhaps the slaying was committed in the hotel where Rudy Vallee got an idea for a song. These things may be far-fetched, but be on the lookout while reading the newspapers, and you will see how frequently this trick is used.

SAVE THE telegraph blanks containing orders for your stories, for they must be sent back to the papers when you render your bill. Whenever you get an order for a long story, and but little or none is used, state this fact in your bill, and you will be paid for your work. Render a bill to each paper that ordered your story. These bills should reach the papers before the third of the month. Make them along the following lines:

The Chicago Tribune.
Gentlemen:

The enclosed telegrams represent my correspondence account for (name of month), to be paid for at regular rates.

Yours respectfully,

Sometime between the tenth and the fifteenth of the month you will receive checks from the newspapers to which you have rendered bills. The New York *World-Telegram* pays \$7.50 a column for good news, and double that rate when the item is exclusive, and not printed in any other New York paper the same day. Most papers pay a bonus for scoops, and stories good for any special reason. Newspapers in Chicago, Philadelphia, Cleveland, Pittsburgh, St. Louis, and Boston pay from \$5 to \$10 a column for news. Papers in smaller cities pay from \$1 to \$3 a column.

When scanning your local evening papers for stories, you may discover an item which is of interest to the entire country, such as a Communistic plot, etc. Then be sure to query the papers in all the leading cities of the country. Ask the editor of your local newspaper for his copy of Ayer's directory or Editor and Publisher's Year Book, which contains a list of the largest newspapers in the principal cities of the United States.

Do not waste your time sending stories to papers in small towns (those whose

population does not exceed half a million), unless the item is of special interest to the area throughout which the paper circulates. These papers rely largely upon the *Associated Press*, *United Press*, and similar services.

Police courts, supreme courts, jails, penitentiaries, morgues, and hospitals are good places to get stories for papers in other cities. Every one in those places was born and reared somewhere. Select those cases which are the most interesting and unusual and write them up. These stories should not be wired, but should be sent by mail.

Perhaps some of your successful local business men were born out of town. You could interview them on some prominent topic of the day, and send it to their hometown papers. Such stories are called "time copy."

Time copy includes freak happiness, and those educational and informative items seen in the newspapers which are often more interesting than the actual news. Time copy should be sent by mail, for it has no time value, and will be just as fresh if printed on any day. If you have a story about the early career of President Hoover it should be mailed; but if the President should meet with an accident, the item should be reported by wire immediately.

When sending by mail, use 8½x11 paper, which may be white or yellow, and of a cheap grade. Fold the sheet twice horizontally and mail in the long Number Seven envelopes. Write the words "NEWS-RUSH" on the lower left-hand corner of the envelope. Address your news to the News Editor of the paper.

Write your name and address in the upper left-hand corner of the first page of your copy. Skip about two inches of space. Then write the line, "Special to the *Chicago Tribune*," as a heading for your story. Write your date line, observing the punctuation used in the date lines in newspapers. When the story is for a paper within your state—omit the name of the state. Leave an inch margin at the left and bottom, and double-space the lines. Write only on one side of the sheet, no matter how long the story may be. If you have two items for

the same paper, they must be put on separate sheets with separate date lines.

You can rewrite and mail items from newspapers in nearby cities within 20 or 30 miles of your home. It is always best to rewrite a story. Don't use carbon copies of a story you wish to send to several papers. Write your stories as you think they should appear in print. Punctuate them carefully. Make every separate item a separate paragraph. Use plenty of paragraphs.

Use good judgment in selecting stories to be mailed to other papers. Do not be swayed by the fact that an incident causes great excitement in your locality. Remember, a stone dropped in a pond causes the largest ripples at the spot where it was dropped. As the pond widens, the ripples become smaller. A newspaper some distance away from your home probably would not be interested in the story which your community finds so important. Only the papers in the larger cities of the state care for stories which are of general interest to the state. Papers in smaller cities want only stories that are of special interest to their respective cities.

You will know whether a story has been used or not by rendering a bill. If you do not receive a check, you know the editor hasn't used your story. An editor will not send a check unless a bill is rendered. See that these bills reach the newspaper offices before the third of the month. Make them something like the following:

The Chicago Tribune.

Gentlemen:

Following is a statement of my correspondence account for this month:

Oct. 4th. 400 words on Mack Suicide.

Oct. 7th. 400 words on Hidden Will Case.

The above items were submitted on approval to be paid for by you at regular rates, if used.

Yours very truly,

There is a vast difference between literary and newspaper style. In writing a news story about a murder, you would not—as an introduction—write a prolix treatise on murder as an art and profession, then work up to the climax where the victim is shot, stabbed, poisoned, or sash-weighted. The climax should be put first, and the elabora-

tion afterward. In the opening sentence, put what happened, where, and to whom, then the cause—the incident upon which the story is based, the effect—the facts of the story in detail, and the attending circumstances—the theories and incidents indirectly connected with the story.

Study the construction of news stories in the papers, and you will find they are all moulded into this same form. It will be seen that the rest of the story merely leads in a circle to the opening sentence. Most people do not care to read a newspaper thoroughly. They scan the opening lines for the news, and if interested, they read on for the details.

Kipling once gave advice to a cub reporter: "Write your story, using as few words as possible, then read over it, omitting all adjectives, and using one word instead of two." Discard your periphrastic, literary style when writing for the newspapers. Do not be flowery. Write only facts in a plain, understandable, and unbiased manner. Do not be personal, or express personal views. I assume most writers have enough general knowledge of newspaper work to avoid such gross faux pas.

Avoid the use of hackneyed conventional newspaper phrases such as "one in a position to know," "a well-known and influential citizen," a town was thrown into a state of "intense excitement." Do not make statements which you cannot back up with irrefutable facts, and which may cause a libel suit. In writing of a murder trial, do not call the defendant a murderer, although all evidence points that way. Wait until he is convicted.

If you wish to become a regular, accredited correspondent, make application to a newspaper within your state, or in the largest city near your home. Do not write to a paper in a far distant city outside the boundaries of your state and ask to be appointed as a correspondent. They do not desire correspondents outside the area through which their newspaper is widely circulated. They are not interested in purely local happenings outside this area. Living in Erie, Pennsylvania, do not write to the

(Continued on page 54)

Reliable Contest Announcements

Compiled by MADELAINE ARCHER
(Member 1931 All-America Contest Team)

EDITOR'S NOTE: We believe the firms listed in this column are reliable. When the closing date of a contest is not specifically given, we suggest querying before going to any extensive work.—Editor.

Letter Essay Statement

PLYMOUTH MOTOR CORPORATION, Detroit, Michigan, offers \$25,000 in 1,703 prizes for best fifty-word letters. All entries must be on the official entry form. Entry forms may be secured only from DeSoto, Dodge or Chrysler dealers. They must be signed by the dealer. Closes July 31, 1932. Address Plymouth Contest, 341 Massachusetts Avenue, Detroit. (Note: "Any special decorative treatments on or in conjunction with the official entry form will disqualify the entry.")

Gorgas Institute, Washington, D. C. \$700 first, \$150 second, and \$50 third for best essays by junior and senior high school students on "Mosquitoes: Their Danger as a Menace to Health and the Importance of Their Control." Closes November 15, 1932. Address Contest Editor, above.

Nehi Company offers \$6,000 in 164 cash prizes (four firsts of \$1,000 each) for best answers to four questions. Contest opened April 10 and closes August 20, 1932. Necessary to see their advertising pamphlet, which is obtainable from Nehi dealers, or hear full details by radio. Entries must be mailed to the nearest Nehi Bottling Company, or if there is no Nehi bottler near you, to the radio station over which you received the program.

Bureau Farmer, 58 E. Washington St., Chicago, Ill. \$20 monthly for best letters describing cover page. Closes end of 1932.

Photoplay Magazine offers weekly (closing date indefinite) a Rockne automobile and 103 cash prizes—\$100 to \$1—for best 50-word letters answering a question asked during *Photoplay Magazine* Radio Hour each Saturday. Contest coupon from the magazine must accompany entry.

Lambert Pharmacal Co., Dept. 4, St. Louis, Mo., has been paying \$5 for letters (300 words or less) telling of true experiences in using Listerine to overcome dandruff. Query if still open.

The Hargrove Co., Des Moines, Iowa. \$250 in prizes, \$50 first, for best letters telling results of chick raising with their Brooder House. Write for blank and details. Closes August 15.

Screenland, 45 West 45th St., New York City. Monthly prizes of \$20, \$15, \$10 and \$5 for best letters on movie subjects for their "Hoots and Hoorays." 150-word limit. Mail to reach them by the 10th of the month. Address "Hoots and Hoorays," above.

Photoplay, 221 West 57th St., New York City. \$40 in three prizes for best letters on movie subjects—pictures or players. 150 words or less. Address Brickbats and Bouquets, above.

True Romances, 1926 Broadway, New York City. \$25, \$15, \$10, and \$5 for each additional letter published on "The Happiest Moment of My Life." Address Department H. M., above. Also \$30 in three prizes for best letters of 300 words or less on "How the Charm Department Has Helped Me." Address The Charm Lady, above. Also 15 cash prizes for best criticism letters. See magazine.

Motion Picture, 1501 Broadway, New York City. \$35 in three prizes each month for constructive letters of 200 words or less. Address Lawrence Reid, Editor, above.

Movie Classic, 1501 Broadway, New York City. Three prizes, \$20, \$10, and \$5, for best letters on "What Phase of the Movies Most Interests You?" Keep within 200 words. Address the "Letter Page."

Slogan Blurb Title

Gentlewoman Magazine, 615 West 43rd St., New York City. \$1,000 in 51 cash prizes for best slogans for the *Gentlewoman Magazine*. Only one slogan can be submitted by a family. No slogan to contain more than ten words. If there are ties, full value of the prize won will be paid to contestants so tied. Prizes are in two groups; i. e., from a \$50 first prize to \$2 will be paid winners who do not renew subscription, and those who do renew subscriptions will receive \$303 in 40 prizes, \$500 down to \$1. All slogans must be mailed by August 15. Address Circulation Manager, above.

Slenderfine Company, 303 Fourth Ave., New York City. \$520 in 78 cash prizes—two groups—for best slogans—ten words or less—for *Slenderfine Coffee*. (The company guarantees it to reduce weight.) With \$1 order, money to be refunded if not satisfied, group No. 1 pays \$200 to \$2. Without order or other expense, group No. 2 pays \$50 to \$1. All prize-winning slogans become the property of the company. Judges' decisions shall be final in all cases. Closes September 10. Address Dept. GS, above.

College Humor, 1050 N. LaSalle St., Chicago, Ill. Thirty cash prizes as follows: \$25, first prize for blurb which makes judges laugh loudest; \$15 second, \$10 third, \$5 fourth, and 26 \$1 prizes for next best blurbs. These blurbs are captions for pictures appearing in the magazine. The contest is monthly. Send as many as you like. When a winning blurb is duplicated, the first one received (of its kind) is awarded the prize. Address Blurb Editor, above.

College Life, 570 Seventh Ave., New York City.

Pays \$15 and \$10 each month for best cover titles. Address Title Editor, above.

Palmolive-Colgate Contest. \$25,000 in cash prizes; 464 prizes a month from February to July, 1932, inclusive, for writing best blurbs on Palmolive or Colgate shaving cream. As many as you wish, but each on a separate piece of paper. Address entries to Contest Editors, Dept. "L," P. O. Box 1183.

The Mark Twain Association. \$50 for the ten best quotations from Mark Twain's books; the ten must not exceed 300 words. Name book, chapter and page from which the quotation was taken, after each quotation. Place total number of words used beneath your signature. Send to Mrs. Ida Benfew Judd, 415 Central Park West, New York City. Closes October 1st.

Liberty Weekly, 1926 Broadway, New York. (May be discontinued before this is published. Verify by seeing the magazine.) \$500 in cash weekly for crossword puzzle solutions. Letter telling what you liked best in *Liberty* that issue—and why—must accompany puzzle. Address entries to *Liberty* Crossword Editor, P. O. Box 556, Grand Central Station, New York City.

The Elks Magazine, 50 E. 42nd St., New York City, pays \$10 every month for the best original crossword puzzle accepted. (Verify before submitting.)

Short Story . . . Book . . . Play

Liberty Weekly, 1926 Broadway, New York City, offers \$100 to \$500 each for short short stories not over 2000 words. Address Short Short Stories, above.

Blue Book, 230 Park Ave., New York City. Pays \$100 each for five stories of True Experience. (First person action and adventure stories.) Around 2000 words. This is a monthly offer. Address Real Experience Editor, above.

Gentlewoman, 615 W. 43rd St., New York City, \$2.00 for each "Weird Whisper" published. (True "ghost experience" stories.) Address Weird Whispers Editor, above.

New York Daily News, 220 East 42nd St., New York City, usually has a short story contest running. See a copy before submitting. (5c.)

The Instructor, Dansville, New York. 100 prizes—\$100 to \$5—for best stories of vacation travel during 1932. Rail or steamship trips. Open to teachers or teachers in training. Closes October 15.

Atlantic Monthly Press, Boston, Mass. "Atlantic Non-Fiction Prize of \$5,000" for the most interesting unpublished work of non-fiction submitted to the *Atlantic Monthly Press* by March 1, 1933. Send for detailed information. Address *Atlantic Monthly Press,* 8 Arlington St., Boston, Mass.

Senator Arthur Capper awards an annual prize of \$5,000 for the best contribution of national importance to American Agriculture.

Metheum and Company, Ltd., 36 Essex St., London, W. C. 2, England. \$4,900 and \$1,700 for two best novels of 120,000 and 90,000 words on "English Life Today." Closes August 1st. Write for detailed information.

The Stratford Company, 289 Congress St., Boston, Mass., offers \$1,000 plus royalties for a historical novel. Open to all American writers. Write for further information.

Frederick A. Stokes Company. \$20,000 for "best" novel submitted during contest. Obtain complete details by writing Literary Agents, Curtis Browd, Ltd., 10 E. 49th St., New York City. Closes November 1st.

Photograph . . . Song . . . Music . . . Movie

Iodent-Agfa Contest. \$25,000 "Smile" Contest will award 4477 prizes, valued at over \$25,000, for "Brightest Smile Pictures." 373 prizes each week between May 15 and August 6, 1932. Announcements appear weekly in *The American Weekly*, and are also given on the Iodent Radio Program every Sunday over NBC at 4 p. m., Eastern Daylight Saving Time. Get full details from your druggist. (Necessary because the rules are complicated.)

Master Photo Finishers of America offer \$5,275 in prizes over a twenty-five-week period. Your local dealer will tell you about it.

Chicago Tribune, Chicago, Ill., has been paying \$10 for each accepted dog photo published in the Sunday rotogravure section. Address "Roto Editor," Tribune Tower, above. (Query if contest still running.)

San Francisco Examiner, San Francisco, Calif. The *Examiner* is offering cash awards—local weekly cash prizes, national weekly cash prizes, and grand national cash prizes—for the best (most interesting) photographs not larger than post card size, submitted each week. Contest opened around June 1st and closes the end of August. Five weekly prizes of \$10 first, \$5 second, \$2 third, fourth and fifth of \$1. National weekly prizes: First of \$100, second \$25, third \$10, and five of \$5. National grand prizes: \$500 first, \$250 second, \$100 third, \$50 fourth, fifth pays \$25, and the next fifteen draw \$5 each. Open to amateurs only. As many photos as desired. No entries will be returned and no copyright photos will be accepted. Contestants must write names and addresses on back of each photo submitted. Address Amateur Photo Contest Editor, *San Francisco Examiner,* San Francisco, Calif.

American Cinematographer, 1222 Guaranty Bldg., Hollywood, Calif. \$1,000 in four prizes for amateur-made movies. Write for details. Closes October 31st.

The Eurydice Chorus of Philadelphia offers a prize of \$150 for a composition in three or more parts for women's voice. Open to American composers. Manuscripts must be in by October 1, 1932. For further information write to Miss Susanna Dercum, The Art Alliance, 251 So. 18th St., Philadelphia.

Poetry . . . Limerick . . . Jingle

Yale University Press, New Haven, Conn., publishes a Yale Series of Younger Poets. It is open to writers of American citizenship who are under thirty years of age and who have not previously published a volume of verse. Manuscripts for this competition must be in by November 1st.

Expression, The Garden Press, 76 Heights Road, Ridgewood, New Jersey. Various prizes for best poems published in *Expression*. The McCutcheon League will present a trophy for best poem written by a New Jersey poet, and one for

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One Hundred and One Questions Writers Ask Editors and the Answer

51. One house to which I have sold has held three stories of mine from six to ten weeks. In these days of slow decisions (2-4 months) is it advisable to continue submitting manuscripts to a regular market at the old rate of two per month?

It would slow up submissions to this market, awaiting decisions on those previously mailed.

52. What is the reason for slow decisions?

Some editors have been deprived of readers by depression and forced to edit more than one book and simply haven't time to keep up with their manuscript reading; others are simply grossly negligent; others, while advertising payment on acceptance, are in reality holding good yarns on tap until they actually need them and virtually paying on publication. Some (very few) magazines follow this latter practice even in "good" times.

53. I want a character in one of my stories to quote a little jingle, the author of which is unknown to me. What is the ethical rule in a case like this?

Another man's writing is not your property, strictly speaking. Sometimes unacknowledged quotations are made but as a general thing avoid using another man's work like poison ivy.

54. In marketing a booklength, which would you suggest (1) submission to maga-

zines for serialization or (2) submission direct to book publishers?

The first method, only if booklength is suitable for serialization, i. e. if it fits a certain magazine and if its divisions end in suspense and it has carrying power.

55. What are the advantages of serialization as compared to book publication?

Serialization generally brings more widespread reading and consequent publicity; payment is more prompt and definite and generally magazines pay more for a serial than a first novel earns. Some writers take more personal satisfaction from board covers and their work is preserved more permanently. Serialization can frequently be followed by book publication for the reaping of two harvests. Book publication is less commonly followed by serialization.

56. What kind of photographs do editors want?

Depends. Mechanical articles and similar short items can be adequately illustrated with good clear snapshots; weightier works require better pictures. Good, clear pictures are the chief requirement, always.

57. How may I bring my manuscript to the attention of a movie manager?

I don't know. Generally unsolicited submissions are not read. There are some perfectly competent agencies that can work the miracle but I don't happen to know them.

THE author of this article has asked that we omit his name, as he feels it would be incumbent on him to answer correspondence relative to this article, and the magazine publishing house of which he is editor-in-chief does not wish to attract any additional mail to this editor's desk.

If you wish a question of your own answered: (1) type it on separate sheet of paper; (2) ask the question in 150 words or less; (3) mail it to the Query Editor, personal attention. If you cover these three points your question will be answered by a personal reply sent if you enclose a stamped addressed envelope.

58. My agent wants me to cut a 5,000 word story to 1500 words, omitting certain characters. I can't see where I'll be able to cut it. Can you possibly help me—or had I better go jump in the lake

Don't jump. No beginner ever wrote a story that couldn't be cut to advantage. Get ruthless and follow your agent's advice.

59. How does one discover plots, and where? Is there any remedy for the writer who must write but lacks creative ability to cook up a nice healthy plot?

Plots are everywhere, in your newspaper daily, among your friends, at the beach. There are no new plots. Two men love one girl—it's been written a million times, it's the way you write that old plot that makes a new story.

60. How should I prepare my manuscript of a 100,000-word travel book? Should chapters be clipped?

Use stationery box or stiff cardboard for wrapping. Do not use clips. Mail flat.

61. May I send my booklength by express? I can request it be returned by express, but do I make this request at top of manuscripts or in covering letter?

Send it express prepaid and at top of manuscript request that it be returned express collect.

62. I want to send a letter about my manuscript. Should the letter go separately or with the manuscript?

With the manuscript.

63. I am preparing a book that includes articles of mine that have been published. Should I inform the book publisher of this and should I get permission from the magazines to use my articles in book form?

Tell the book publisher and also get permission to reprint your articles unless you are sure you didn't sell book rights to the magazines.

64. Is there any use submitting a long travel book to a publisher at the present time of depression?

A book length worth writing is worth submitting, panic or no panic. It is always a gamble at any time.

65. Can an article written from one angle be sold in almost exact duplicate to competing magazines, or to magazines in different fields?

Never write any magazine material "in almost exact duplicate"; you'll be caught at it. Adroitly angled and slanted, an article may be made to serve in a variety of fields but be extremely careful. No editor will deal knowingly with a writer who is giving his competitor the same goods.

66. My style of writing changes between sittings. Is there any remedy?

It is a matter of moods, largely. Try to get into the same mood. Read everything that has gone before starting at the next sitting and repeat the process. It may help.

67. Seven months ago I sent two short stories to F. C. Singleton, editor of *Junior Safety Patrol*, 1791 Howard St., Chicago. Several inquiries have been ignored. Can I sell these stories elsewhere?

Notify Singleton you withdraw the stories. If you submit them elsewhere explain circumstances; doubtful any editor will purchase while rights are involved. Deal with markets you are sure will at least return your manuscripts.

68. Will you list the best short stories written, with respective authors?

Not very specific—best ten—or a hundred? Many compilations are available. O'Brien's annual selection of quality American short stories is fine. Consult your city librarian. See Ray Long's new book for best slick paper stories and Street and Smith's "Sampler" for excellent pulp stories.

69. What are various rights an author may avail himself of in submitting material, and how can he provide for same?

The beginner retains whatever rights the publisher doesn't customarily purchase and sells the balance. Most publishers want only the American serial rights, but some take everything including foreign, book, motion picture, radio, dramatic. Some firms list rights purchased in making their offer, or in a form attached to payment check. If no such specification is made one might assume sale of American serial rights only but it is perfectly permissible to make inquiry before accepting payment.

70. When payment for an article which has been printed is made in the form of a magazine subscription, can writer sell same article to another market?

I presume so if subscription didn't buy

all rights. In submitting such an article to another firm be sure to state it has been published previously.

71. In writing to an editor, what is proper form of salutation: Dear Editor, Dear Mr. Blank, or Dear Sir?

They aren't particular. The simplest form—Dear Sir—is adequate.

72. Do you think that the Plot Genie or Robot now so widely advertised is of any real value to a writer?

I presume a writer pressed for ideas may derive a great deal of benefit from any plot suggesting device, depending a lot on both writer and device. I don't know the price but I presume one story sale would cover it and that should be the answer.

73. Do you think an agent can sell his client's work more readily than the client himself?

It depends on both. A good agent is a manuscript sale specialist; the writer, generally, is not. I know of many instances in which agents sold stories the author couldn't dispose of. I know some instances of the reverse. A first class agent can be worth his weight in gold, literally, to a writer.

74. Do confession stories have to be true and, if not, what about their "signed affidavit and proper evidence?" Is it required that confession stories be "true to life?"

What more leeway can you ask? The affidavits are only for the magazine's protection. Some magazines are more particular than others in this regard but off-hand I'd venture the opinion that most writers stretch their consciences quite a bit in signing these forms, and no more questions are asked. Let your conscience be your guide!

75. Would it annoy an editor to know that a story submitted to him as a story, is also being submitted to other firms as a play for the stage?

Some magazines make their own arrangements for stage or movie presentation of purchased stories. Always be extremely careful about your rights. In the pulp field editors generally wouldn't care, but don't take chances. When selling the same story elsewhere, always tell the editor.

76. Would my story be read if I put:

"Dramatic rights reserved" on the first page?

Very probably. Be sure you don't sign away dramatic rights when you sign a payment form or receipt.

77. Is the market for war stories completely dead?

There is one general market, Battle Stories; several markets for air-war stories. I know a writer who recently sold a war serial to Liberty with book publication of the story assured. The "rage" for war stories is gone, however.

78. Is it true that most manuscript readers on pulp paper magazines aren't competent to judge a good story?

It is not true. Many skilled "story finders" are employed. What if a pulp love story editor does try a story on a stenographer or two for reactions? Stenographers are the type of readers the editor may be trying to appeal to. Such reactions are valuable.

79. I have written seven short short stories without success. Would you advise me to continue writing them?

All and any writing is good practice and discipline but I believe the short short field is more difficult than the longer story.

80. Do editors ever get rebates from writers whose stories they purchase?

Possibly in rare instances, but discovery would result in immediate exposure and the official "boot." An editor, among other things, is a purchasing agent for his firm and a dishonest purchasing agent is a crook in any language.

81. I want to write stories more than I want to live. I've been trying to write one that would sell for three years but I never even get a letter. Is there any use in my trying?

Yes. Success may be just around the corner. The urge to write that has kept you at it so long may win for you. Don't stop unless you are absolutely convinced you are making no progress.

82. Do writers who live in and near New York have an advantage over me because I live in a little Montana town and can't ever get to see an editor?

No. Editors have heard every possible

sales talk and always make the story itself do the talking.

83. An editor tells me that I must pay more attention to grammar and spelling if I am to succeed in my chosen profession of writing. Can you recommend a good book to help me?

Edwin C. Woolley's "Handbook of Composition" should prove invaluable. It is published by D. C. Heath & Co., Boston, New York, and Chicago. The price is nominal.

84. How can I make my characters less wooden, more real?

Try giving them distinguishing traits or actions or expressions or all three.

85. I want to be a writer but don't know whether I have any business trying to be. What are the requisites for a beginner?

You have the most important of all—the urge to write. Fannie Hurst once wrote in WRITER'S DIGEST (June, 1931): ". . . All I have to say to the aspirant is that in my opinion the best possible equipment for authorship is authentic desire, a good sane estimate of the defeating intricacies of writing, and last but not least, intellectual curiosity."

86. I "ghosted" a true love crime case in the first person for a city detective and sold it to a magazine printing true crimes. It was a peach of a story. Is there any reason why I can't write it quite differently in the third person for some fiction magazine?

None that I can see.

97. There is so much interest in the Lindbergh baby kidnaping case I have been planning to write booklength kidnap mystery. Do you think I would find a market?

Perhaps, but you are late; several such books have been published already.

88. What is your pet peeve?

It happens to be the would-be writer whose work belies the claim that he is selling thousands of words to competing magazines when I know he is lying in an attempt to impress and put over inferior work.

89. Editors can't read all the magazines so how would they know if a writer took a pulp story several years old and dressed

it up a little and sold it in a different market?

You would be surprised. A "lifer" in a penitentiary once wrote to me reporting that some "crook" had stolen a story from my magazine and sold it to another editor. Of course, I informed that editor and the writer was blacklisted and prosecuted.

90. I have a story with a very dramatic and different ending in that just at a critical moment a rattlesnake bites the villain and saves the hero. An editor told me never to depend on an act of God in my stories. Why not? Such things happen.

Lots of things happen that do not sound convincing in fiction and generally a reader likes to have his hero win out by wit or brawn and not by accident. Your ending wasn't "different." Too many before you have depended on snakes, floods, and lightning.

91. I plan to write a true love story but I've never written before and wonder if my story would be rejected because I couldn't provide the picture for it?

Except in rare instances the illustrations for true love stories are posed at the direction of the editors. You don't need to provide them.

92. Does a man have to be a westerner to write for the real western magazines?

Many successful western fiction writers are eastern city men whose dreams of outdoor action inspire them to write vivid stories, although their yarns are often weak on detail and color.

93. How can I be sure that my story is read by the editor and not by a careless office boy who rejects it without letting the editor see it?

Editorial offices don't operate that way. They really do hunt for new writers. Office underlings never touch scripts.

94. Why don't editors show a little originality? I've read lots of magazines and any given magazine seems to run about the same old stories over and over again.

Readers learn to expect a certain type of story in a certain magazine and the editors are as original as the tastes of their readers.

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Trade Journal Notes

BY FRED E. KUNKEL

THE pages of trade journals look as if they had gone on a diet. But there are still a number of sales to be made to trade paper editors, if you know how.

Some magazines are definitely out of the market, and the quicker they are spotted the sooner you save postage stamps and travel-time wasted in trying to find a market. For instance, H. C. Place, editor of the *Carpet and Upholstery Trade Review*, is one of those editors who calls a spade "a spade" and says: "The necessity for economy makes it imperative that we depend entirely on our own resources for text matter until such time as business improves."

How different from the editor who sends back all of your offerings with the statement: "Thanks for submitting the enclosed manuscript. We regret that we cannot use it in our magazine."

And if you quit writing or trying to sell, you will be like the salesman who says: "What's the use of making calls?—they're not buying." The trick is to make ten interviews today to one yesterday, to find the story that is a whizz-bang and to produce a manuscript which will just make the editor tear his hair if he cannot buy it. And next to keep on routing and rerouting your manuscripts, because somewhere an editor will be found who is hungry for a good article.

"In the old days we used to buy almost any good manuscript," said an editor recently. "Today our editorial budget is limited, but that doesn't mean I won't buy a good story if you have one, or that it won't get into the very next issue. The thing for you to do is to produce a story that will make me not only buy, but also crowd out something else in the current issue to make way for it."

So it is up to the trade journal writer to find a real story today if he hopes to sell it—but sell it he will if the story is out of the ordinary.

It is not the editor's fault that he is not buying—he is willing and anxious to buy good stories, but he must heed the publisher's injunctions. The publisher says: "Positively no purchases for the next six months." The editor hears and reluctantly obeys. But if the trade paper writer tempts him with a morsel of food for his starved columns he is going to have a staunch champion who will argue for check writing and who will act as your salesman with the publisher.

The alert trade journal writer who would make a living while others merely exist, must therefore go out and find "bait" with which to snare and lure editors into check-writing. He must find out what markets are buying and the kind of stuff that they are buying, so as to spare his time and efforts.

C. K. MacDermut, Jr., Managing Editor of the *Dry Goods Economist*, 239 West 39th St., New York City, is definitely out of the market.

Novelty News, Graybar Building, New York City, is not on the market now.

When editors frankly write and say: "We are

financially unable to accept outside material at the present time," how much more satisfactory it is to the writer than to have the editor write: "I am sorry, but we are unable to find a place for this now"—how much more sportsmanlike and unevasive, for it saves the writer's postage and time in getting interviews and producing stories.

Arch S. Merrifield, editor of *Farm Machinery and Equipment*, St. Louis, Mo., says: "With our greatly reduced number of pages our principal problem is to find room for current news of the trade. However, the sun will start shining some day—and how it will shine!"

"We occasionally buy a good advertising article," says the editor of *Baker's Review*, 25 W.

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Broadway, New York City, "or some good merchandising idea that a bakery has tried out."

"Due to depleted advertising we have had to curtail our reading columns and devote them almost exclusively to trade news," says W. W. Raleigh, editor, *Picture and Gift Journal*, 537 S. Dearborn St., Chicago, Ill.

Writers sending manuscripts to *Practical Photography* or *American Photography*, 428 Newberry St., Boston, Mass., had better write in large letters on the front page: "Please do not put your office stamp all over the manuscript," for this editorial office has no respect for a writer's offerings.

Mail addressed to *Trucking and Transit*, 420 Lexington Ave., New York City, is returned "refused—return to sender."

The present address of the *Seed World* is 325 W. Huron St., Chicago, Ill., having moved from 1018 South Wabash Avenue recently.

Hotel World has apparently been discontinued.

The Fisher Publishing Company, of Toronto, Canada, publishing *The Canadian Hotel Review* and *Canadian Office*, has moved to 388 Yonge Street.

The Laundryman's Guide and the *National Carbonator and Bottler*, Reed Bldg., 186 Spring St., N. W., Atlanta, Ga., are definitely out of the market, as is the Walter W. Brown Publishing Co., 223 Courtland St., N. E., Atlanta, Ga., publishing the *New South Baker, Sweets, Southern Beauty Shoppe*, and *Commercial Fertilizer*.

The present address of *Public Health Nursing* is 450 Seventh Ave., New York City.

Store Equipment and Supplies is now published by Snead & Snead, 2612 West Railroad Ave., Evanston, Ill.

L. M. Bookbinder is now editor of the *Fur Age Weekly*, 47 West 34th St., New York City.

Better Business News, published by the National Better Business Bureau, Inc., has moved to the Chrysler Bldg., 405 Lexington Ave., New York City.

Western Radio and Refrigeration Journal is now published at 1220 Maple Ave., Los Angeles, Calif.

The Topics Publishing Company has moved to 330 W. 42nd St., New York City. This company publishes *Drug Topics*, *Display Topics*, *Wholesale Druggist*, and *Drug Trade News Weekly*.

The Midwestern Druggist, 621 New York Life Bldg., Kansas City, Mo., does not return manuscripts unless letters are written and holds them indefinitely without action.

The Melland Textile Monthly is now located at 305 Washington St., Brooklyn, N. Y.

The Petroleum Engineer has moved into new quarters in the Tower Petroleum Building, Dallas, Texas.

Law is a new magazine for the legal profession, with offices at 200 Church St., New York City.

Western Construction News and Highway Builder is the name of the consolidated publications of *Western Construction News*, formerly published in San Francisco, and *Western Highways Building*, published in Los Angeles. It is being published semi-monthly, with offices in both cities.

Writers seeking a new outlet for "pet" stories, particularly dealer stories, might try *The Pet Shop News*, World Building, Baltimore, Md., August M. Roth, editor and publisher.

The Eastern Dealer in Farm Equipment has moved to 533 Drexel Building, Philadelphia, Pa.

The Indiana Food Merchant has ceased publication.

The Geyer Publications, 260 Fifth Ave., New York City, publishing *Geyer's Stationer*, *The Gift and Art Shop*, and *Lamp Buyers' Journal*, are definitely out of the market, as are The Modern Publications, 250 Fifth Avenue, New York City, publishing the *Modern Stationer* and *Giftwares Merchandising*.

Haulage, 7310 Woodward Ave., Detroit, Mich., says it can only use stories in which Ford trucks are played up and Ford truck pictures accompanying.

C. H. Graves, Managing Editor, *The Medical Searchlight*, 809 Marlyn Road, Philadelphia, Pa., cannot use any free lance material, however desirable.

Mail addressed to *Better Farming*, 411 W. Ohio St., Chicago, is returned unclaimed.

Trust Companies Magazine, now at 2 Rector St., New York City, desires only material concerning trust companies and nothing about any other type of banks.

Chain Store Progress, New York City, has been discontinued.

C. E. Belcher, Editor, *The Standard* (an insurance publication), 141 Milk St., Boston, Mass., advises that it assumes no responsibility except for manuscripts actually ordered, and all material sent in unsolicited is thrown away.

Chas. Fram, Editor, *The Southern Jeweler*, 516 Mortgage Guarantee Building, Atlanta, Ga., has the habit of holding manuscripts indefinitely and then returning them without publication.

The Modern City, Franklin Bldg., Baltimore, Md., fails to reply to letters or return manuscripts.

The same thing is true of *South Atlantic Ports*, P. O. Box 1693, Jacksonville, Fla.

Material for *Home Acres and Countryside Magazine*, Great Oak Lane, Pleasantville, N. Y., is at present being supplied without charge by members of the Woman's National Farm and Garden Association, of which it is the official organ.

C. C. Pearsall, Editor, *The Ford Dealer News*, 117 West 61st St., New York City, writes: "We have so many manuscripts submitted and we cannot possibly read them all, and if some manuscripts are not returned we cannot be responsible for them."

Arthur Brayton, Editor, *Dry Goods Merchants' Trade Journal*, 507 West 10th St., Des Moines, Iowa, writes that he has such a large staff of field editors that it is almost useless for the free lance to submit anything.

The Starchroom Laundry Journal, 415 Commercial Square, Cincinnati, Ohio, has cut down on its buying and is writing a number of articles in the editor's office.

Hotel Management and Restaurant Management, two publications of the Ahrens Publishing Co., 222 East 42nd St., New York City, are not buying for the next six months.

Nat M. Johnson, Editor, *Southern Automotive Journal*, Grant Building, Atlanta, Ga., is in the market for his department, "Time-Savers for Service Men," for which he pays \$2 for items sent in with a drawing or sketch (if used), and \$1 without drawing or sketch.

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Timely Advertising, 15 East Huron St., Chicago, Ill., has cut down materially on manuscripts bought and published. "During the past 12 months we have been able to secure articles for which we used to pay \$10 or \$15 each, for \$5," writes F. Ashley, editor.

Furniture World, 15 West 38th St., New York City, is now a news magazine and does not purchase any manuscripts.

The present address of *Wallpaper*, published by The Wallpaper Association of the United States, is 10 East 40th St., New York City, and A. Louise Fillebrown, the advertising manager, is open to buy if the writer can produce what is wanted. Good rates are paid after publication.

John F. McNamee, Editor of *Brotherhood of Locomotive Firemen and Enginemen's Magazine*, 2112 East 46th St., Cleveland, Ohio, advises that he is over-bought.

Charles Abel, publisher and editor of *Abel's Photographic Weekly* and of *The Commercial Photographer*, 520 Caxton Bldg., Cleveland, Ohio, pays cash on acceptance for acceptable manuscripts, but is using up his present supply before buying more new material.

The Photo Miniature states that it is useless to submit short articles, and feature stories must contain 4000 to 5000 words and upward.

The Executive has changed its name to *Business Administration Magazine*, and is published in Philadelphia, Pa.

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Authors' Agent and Literary Critic
80-30 Broadway, Elmhurst, New York, N. Y.

Wm. F. Henze is the publisher, and Carle B. Robins, the editor, of *Electric Cookery Times*, a new publication of Henze-Martin Pub. Co., 608 Caxton Bldg., Cleveland, Ohio.

Service is the title of a new magazine covering radio service problems, published by John F. Rider, 1440 Broadway, New York City.

Industrial Sanitation is the title of a new publication of MacNair-Dorland Company, 136 Liberty St., New York City.

With the continual growth of our skyscraper population and office buildings, a good market has grown up for trade journal articles on building maintenance problems, which include not only office buildings, but also public buildings, hotels, state and federal buildings, museums, etc. The man to interview is generally the manager of the building or the superintendent.

Subjects covered include better methods of upkeep and types of equipment used in public and semi-public buildings; experience articles representing examples of unusual, new or better methods of upkeep; cleaning, sanitation, servicing and supervision; holding tenants, rental campaigns, use of floor space, adoption of unusual fittings, improved methods of maintenance. The field covered is court houses, city halls, clubs, libraries, schools, museums, large apartment houses, hotels, hospitals, institutions, factories, etc.

Your article should quote the man interviewed, with a direct statement, and show how improved methods and equipment have cut building maintenance costs and resulted in greater tenant satisfaction; the value of clean and well maintained premises; descriptions of new buildings with unusual fittings; what movable fixtures are used; special uses of various floor spaces; the business value of attractive courts; doing away with moving day jams; noteworthy installations of various types of equipment.

You should build your story on what is being done and how rather than on description of the building. Show how the manager saved time, money and effort through the use of certain aspects of buildings. Unusually executed rooms may be briefly described, using salient features only; as may beautiful building exteriors.

Subjects of finance, design and operation of income producing buildings are always live topics—financing experiences, salvaging of troubled properties, apartment houses, office buildings, how constructed, lowering costs of upkeep, etc.

The following are the markets for such material:

Building Maintenance, 129 E. Michigan St., Milwaukee, Wis.

Buildings and Building Management, 139 N. Clark St., Chicago, Ill.

Building Investment, 420 Lexington Ave., New York City.

The Superintendent, 480 Lexington Ave., New York City.

Western Building Forum, 381 Bush St., San Francisco, Calif.

Skyscraper Management, 134 S. LaSalle St., Chicago, Ill.

Janitation, 406 Colby-Abbot Bldg., Milwaukee, Wis.

Metalcraft, 1415 W. 4th St., Jamestown, N. Y., (new buildings, featuring unusual metal ornamentation or embellishments in hollow metal work—aluminum, copper, brass, nickel, bronze, novel metal, chrome nickel, steel, etc).

National Apartment House Journal, 1151 Broadway, S., Los Angeles, Calif., (does not reply to letters or return MSS.).

The Office Building World, Joseph Battersby, Palmer House, State St., Chicago, Ill., is a house organ worth trying.

Apartment House Management, 606 Pike St., Terminal Station, Seattle, Wash., is another house organ.

The Apartment News, 4007 Walnut St., Philadelphia, Pa., is another.

Lighting, 215 Fourth Ave., New York City, uses material on the lighting of buildings, equipping them with modern fixtures, etc.

Light, Nela Park, Cleveland, Ohio, is in the same category.

Building Maintenance is a publication published in Canada by Thompson Publications, Federal Building, Toronto, but prefers Canadian viewpoint.

QUESTIONS AND ANSWERS CONTESTS

(Continued from page 44)

95. Do all magazines have manuscript reading staffs?

No. Some editors go through all incoming manuscripts and make their own selections direct but most of them get the reactions of more than one reader.

96. How many words a year constitute the output of a man like H. Bedford-Jones?

I believe he has been producing and selling around a half million words a year for more than I'll accuse him of possessing.

97. Does H. Bedford-Jones employ an agent to dispose of his stories?

I don't know definitely, but I believe not. I do know he sells many stories direct. His name is a well known trade mark and much of his output is sought after, ordered in advance of the writing.

98. Is there much of a market for radio playlets and such things?

The market is not organized but many writers are reaping quite a harvest with radio dramas, selling the same dramas over and over again for moderate sums. See March WRITER'S DIGEST for markets.

99. Two of my stories have been held by a publisher for three months. I don't want to spoil the chance of a sale and want to know if it would offend the editor if I inquired about my stories?

CAN'T YOU SELL?

Perhaps you need intelligent, sympathetic criticism and guidance.

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100. I wrote a story about a Scotch immigrant and an editor rejected it, telling me my dialect was unsatisfactory. I know my Scotchmen and my character talked just as a Scotch immigrant would. How can a writer satisfy an editor like that?

He was probably unable to follow the story, being slowed up by dialect that is difficult to follow even though it may be accurate. To one unaccustomed to the Scot dialect it is almost unintelligible; simplify it and try again.

101. Aren't editors really afraid to give new writers a chance, preferring to buy the same old stuff from the same old writers to pouring new red blood into the weak blue veins of their books?

Perhaps some of them play safe, figuring they can't go wrong with known writers; but most of them genuinely welcome new contributors who show promise.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC.

Required by the Act of Congress of August 24, 1912, of the WRITER'S DIGEST, published monthly at Cincinnati, Ohio, for April 1, 1932.

State of Ohio, County of Hamilton, ss.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared A. M. Mathieu, who, having been duly sworn according to law, deposes and says that he is the Business Manager of WRITER'S DIGEST and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, and business manager are:

Publisher—Edward Rosenthal, Cincinnati, O.
Business Manager—A. M. Mathieu, Cincinnati, O.
Editor—R. H. Thorp, Cincinnati, O.

2. That the owner is:
Edward Rosenthal, Cincinnati, O.

3. That the known bondholders, mortgagees, and other security holders, owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are—None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as a trustee or in any other fiduciary relation, the name of the person or corporation for which such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and that affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

A. M. MATHIEU, Business Manager.
Sworn to and subscribed before me this first day of April, 1932.

A. M. SCHONEBERGER.
(My commission expires Dec. 30, 1933.)

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The Writer's Market

Class

Amateur Golfer and Sportsman, 529 S. Seventh Street, Minneapolis, Minn. Virginia Safford, Editor. This magazine offers a market for golf instruction articles, photos of golf celebrities, sophisticated verse, comment and cartoons.

America, 329 West 108th Street, New York City. The Rev. Wilfrid Parsons, S. J., Editor. Issued weekly; 10c a copy; \$4 a year. "We want 1800 word articles of current interest in Catholic religion, economics, literature, etc. We do not use photographs, but some poetry. We report as soon as possible, and pay 1c a word and up on publication."

The Community Churchman, Park Ridge, Ill. Rev. O. F. Jordan, Editor. Issued monthly; 10c a copy; \$1 a year. "We use few articles longer than 1500 words. Religious co-operation in local communities is our special interest. We are not able to pay for material accepted at present."

The Forecast—America's Leading Food and Health Magazine, 6 East 39th Street, New York City. Mrs. Alberta M. Goudiss, Editor. Issued monthly; 25c a copy; \$2 a year. "We want articles 2500 to 3000 words in length about food and health—news of experiments in science and nutrition especially welcome. We use photographs if they apply to the article. We do not use poetry. We report within thirty days, and pay on acceptance."

Fortune Magazine, 135 East 42nd Street, New York City. Ralph Mc A. Ingersoll, Editor. Issued monthly; \$1 a copy; \$10 a year. "Articles for our magazine are almost entirely staff written. Outside contributions, however, are acceptable and gladly considered. Length of articles should be from 3000 to 6000 words, depending entirely on the importance of the subject. It is always advisable to inquire whether subject is wanted or submit outline of story before writing. We do not want fiction, personal essays, editorials. We use a great many photographs illustrating stories. We do not use poetry. We report within a week, and pay from 5c to 10c a word on acceptance."

The Menorah Journal, 63 Fifth Avenue, New York City. Henry Hurwitz, Editor. Issued quarterly; \$1 a copy; \$3 a year. "We want original essays on Jewish history, literature, and contemporary Jewish questions. Average length from 4000 to 5000 words. Short stories of Jewish life—2000 to 3000 words in length; also poems on Jewish homes. We also print translations from Hebrew and Yiddish classics. We do not use

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Nation's Business, 1615 H Street, Washington, D. C. Merle Thorpe, Editor. Issued monthly; 25c a copy; \$3 a year. "We are buying very little at present and are in the market chiefly for material running less than 2000 words. We are particularly interested at this time in discussions of taxation as it affects business and of new developments in the field of business or science as it affects business. We use photographs to illustrate articles. We seldom use poetry. We report within two weeks, and pay on acceptance according to the value of the article."

Radio World, 145 West 45th Street, New York City. Roland Burke Hennessy, Editor. Issued weekly; 15c a copy; \$6 a year. "Most of our copy is staff written, but occasionally we buy technical material. We report within a week, and pay 1c a word."

Sunset Magazine, 1045 Sansome Street, San Francisco, Cal. Lou Richardson and Genevieve Callahan, Editors. Issued monthly; 10c a copy; \$1 for two years. "Sunset is a practical home, garden, travel, and outdoor magazine for western families. Practically everything in it is written from the personal experiences of our own subscribers. We almost never buy anything from eastern writers and artists. We use little poetry. We report within two weeks and pay 1c a word and up on publication."

The Wonder State Herald, An Exponent of Arkansas Progress, Bald Knob, Arkansas. Claude E. Johnson, Editor. Published weekly. "We desire general feature articles about the State and its people who have made a success in their vocation. Arkansas playgrounds and health resorts are emphasized in our paper. Payment at the present time is by subscription or negotiation with the Editor, who should be addressed at Romance."

Practical Mechanics, 608 South Dearborn St., Chicago, is discontinued and has been absorbed by *Popular Aviation*, at the same address.

Real Detective Tales, 1050 North LaSalle St., Chicago, are opening the mail every day in hopes of finding some lively 12,000-word fiction detective stories, divided into two parts of 8000 and 4000, respectively. Bought up on shorts, but need two-parters as above. Edwin Baird, Editor.

(Continued on page 54)

Heir Apparent

Roger Fawcett, nationally known trapshooter and a former student at University of Minnesota, has worked for several years in various editorial capacities on the Fawcett magazines. This month he assumes the heavy load on *Triple-X Western* and the title, associate editor. WRITER'S DIGEST hopes that when Son Roger takes up the management of the Fawcett Publications he will continue the fair and cordial attitude that Captain Billy has always shown the free lance writer.

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RELIABLE CONTESTS

(Continued from page 40)

the best poem by a poet from anywhere and published in *Expression*, The Garden Magazine, by autumn, 1932. (The magazine is a quarterly of good verse.) James Gabelle is Editor.

Fantasy—A Poetry Quarterly—950 Heberton Ave., Pittsburgh, Pa. The Editors announce: "We do not want reviews of a single book, but we do want brief, comprehensive surveys of a poet's entire work." They pay five dollars for each essay accepted. Also a cash prize for a best poem; the subject is given in the announcement in the magazine. Stanley Dehler Mayer is Editor.

Verscraft, Emory University, Georgia. A \$10 cash prize is offered for the best poem published in each issue, judged by readers' votes. A number of other cash prizes; also book and painting prizes. Wightman F. Melton is editor.

Kaleidograph (formerly *Kaleidoscope*), 702 North Vernon St., Dallas, Texas. \$200 in cash prizes in various poetry competitions. Editors: Whitney Montgomery and Vaida Stewart Montgomery.

Bosart and Contemporary Verse, Oglethorpe University, Ga. \$25 prize for best poem published in each issue. Thornwell Jacobs and James E. Routh are editors.

Miscellaneous

American Forests, 1727 K St., N. W., Washington, D. C. Has been paying \$5 monthly for the best forest joke and cartoon, and \$1 for all others published. Address "Sapling Forest Joke Editor," above.

Liberty Weekly, 1926 Broadway, New York City. \$3,240 in prizes for "largest" fishes. Open to all the United States during season of 1932. Address Editor of Prize Fishing Contest.

Eberhard Faber Pencil Co., 37 Greenpoint Ave., Brooklyn, N. Y. \$50 for best sketch and \$50 for best suggestions each month during 1932. (Colored pencils used.) Address Contest Dept., above.

Soda Fountain, 420 Lexington Ave., New York City. Pays \$5, \$3 and \$1 for three best "Formulas" for fountain drinks or sandwiches, salads, etc. Closes 15th of each month. Also in the market for brief merchandising articles—live ideas.

Sterno Institute, 9 East 37th St., New York City. \$50 weekly for best suggestions for using Sterno. Send for booklet about Sterno and its uses; it is free. Contests close on Saturday. Address Contest Committee, above.

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(Continued from page 52)

General, Literary, and Fiction

Abbott's Monthly, 3435 Indiana Avenue, Chicago, Ill. Lucius C. Harper, Managing Editor. Issued monthly; 25c a copy; \$2.50 a year. "We want true stories, fiction, poetry, articles, all subjects dealing with negro life and achievements, with a word limit of 3000 words. We also want feature articles dealing with negro achievements, past and present. We use photographs. We report within three weeks, and pay 1/2c a word, ten days after date of issue."

All-Story, 280 Broadway, New York City. Amita Fairgrieve, Editor. Issued semi-monthly; 15c a copy; \$3 a year. "Until fall we'll be in the market only for short stories, being overstocked with serials and novelets. Shorts should not exceed 7500 words, and they should be emotional rather than full of 'action' with a bang-bang on every page. Our primary requirement is to make the girl reader (for the great majority of our readers are girls) imagine herself in the heroine's place, sharing her sufferings and rejoicing in her eventual happiness. We prefer to keep away for a while from the Cinderella type of yarn, the one that concerns itself with a shopgirl and an impossibly rich hero. We are looking for stories that, while still very romantic, approach more nearly to everyday happenings. It will be well to bear in mind the Webster definition of the difference between reality and realism: 'Reality implies so vivid a correspondence between the representation and the thing itself that the representation produces the effect of the actual object; realism commonly implies faithful adherence to truth of detail, even where such details are trivial or sordid.' We don't want realism, but the nearer we can get to reality, or the illusion thereof, the better. At present we are overstocked with poetry, but normally we buy love lyrics from four to forty lines in length. We report within the shortest possible period, and pay 1c a word and up on acceptance."

Argosy, 280 Broadway, New York City. Don W. Moore, Editor. Issued weekly; 10c a copy; \$4 a year. "We are in the market for strong novelets of from 10,000 to 12,000 words in length. We can use good short stories of 5000 words and less. Short short stories, 1000 to 2000 words, are very welcome, provided they are stories and not merely incidents or anecdotes. We cannot use stories of serial length unless they are outstandingly good. Our primary requisite is a strong, unusual plot packed with plenty of action. Of course, we want plenty of interesting character work, and also well done and convincing local color. We are not interested in love or domestic tales, sex stories, stories with a predominant woman interest or told from a woman's viewpoint. Action fiction of any sort is welcome. We do want to emphasize the need of short shorts of 2000 to 4000 words in length. We use neither photographs nor poetry. We report within ten days, and pay 1/2c a word and up on acceptance."

Battle Stories, 529 South Seventh Street, Minneapolis, Minn. Douglas Lurton, Editor. Issued monthly; 25c a copy; \$2.50 a year. "We use both fact and fiction of the World War, with similar

requirements for both. Stories may be placed on any World War front, during any period of hostilities. No training camp stories—no stories of other wars. Start your yarn with war action and keep it up along well plotted lines. Avoid harrowing descriptions and gore. Hatreds must be personal matters, rather than inciting general hatred toward our former enemies. The fact stories must be dramatic, authenticated by references, or photostats of documents, and if possible supply photos of the principal characters. Plots to avoid: cowards who turn into heroes, brother against brother, brutal officer hated by men, or totally incompetent officers whose chief characteristic is cowardice or a delight in causing needless loss of life. Requirements: shorts up to 7000 words; novelets up to 15,000 words; best length 5000 words or less; no serials. We report within ten days, and pay 1c a word and up on acceptance."

Christian Herald, 419 Fourth Avenue, New York City. Dr. Daniel A. Poling, Editor. Issued monthly; 25c a copy; \$2 a year. "At present we are overstocked, and will be for the next four months. We use photographs if they accompany articles. We seldom use poetry. We report within two weeks, and pay from 1c to 5c a word on publication."

Flying Aces, 67 West 44th Street, New York City. A. A. Wyn, Editor. Issued monthly; 20c

(Continued on page 56)

NEWSPAPER WRITING

(Continued from page 38)

Denver Post for an appointment as correspondent. When you have anything which will interest the *Post*, send it.

The metropolitan newspapers of Philadelphia, New York, and Chicago are in a class by themselves, however, and employ correspondents throughout the country, for they consider the entire United States as their territory. The metropolitan daily wants from its correspondents only news of national or large sectional interest, except in the state in which the paper is published, when it also wants news of state interest.

The editor of a daily knows that some obscure hamlet may spring into national prominence by reason of an important scientific discovery or a sensational murder. Every newspaper in the land would then be glad to have a correspondent on the spot. That's why the metropolitan newspapers have their correspondents scattered over the country at every possible point.

Write to the State Editor if the newspaper for which you wish to correspond is

within your state. If he has no regular correspondent in your area, he probably will appoint you. He will mail you credentials and stamped envelopes, with complete instructions as to what news to send, what not to send, and where and how to send news by mail, telegraph, and telephone.

Most newspapers have a style sheet, giving the rules of punctuation, spelling, abbreviation, etc., which you will be expected to follow to make your copy slant along the lines of the stories they habitually print.

The field of newspaper corresponding can be entered by practically anybody, anywhere, with a working knowledge of the King's English, and the common sense and judgment of a high school graduate. It is the easiest sideline for the writer—and the person with belletristic tendencies—who can't write dialogue, can't think up plots, has little imagination or creative ability. Newspaper work will teach you to tell stories tersely and graphically—conciseness and clarity being salient requirements of a writer. As for the profits—a regular newspaper correspondent is paid from \$5 to \$10 a column for his stuff. Corresponding will qualify you for a position as regular reporter. Make application to the managing editor of your local newspaper for this.

The only thing affecting the correspondent's work is the assassination of a president, a war, the sinking of an ocean liner, or some great catastrophe or event of national interest. Recent examples of this: the Lindbergh baby kidnapping and the Sino-Japanese War. Then the papers have space for little else, and it is almost impossible to interest the editor in other items. It would be foolish for the correspondent to send minor news at such a time.

You must know that newspaper work will not change you into a prosperous and successful author, any more than a writer's school can guarantee to render you invulnerable to failure by dipping you into its course. However, as stated before, a survey of the biographies of successful authors will reveal that a large percentage of them were connected with a newspaper at some time or other.

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Grit, Williamsport, Pa. Howard R. Davis, Editor. Issued weekly; 5c a copy; \$2 a year. "We buy articles of from 100 to 400 words, with photographs for illustration, for the woman's and children's pages; articles of from 100 to 300 words with one or more photographs for illustration of oddities and out of the ordinary things for our Odd and Strange page. Good pictures of freaks of the animal and vegetable kingdoms are welcome, as are illustrated stories of strange occupations, customs, practices, etc.

"We buy an occasional magazine article of from 1000 to 1600 words, if accompanied by from six to 10 photographs, and also shorter magazine material of from 300 to 600 words, if accompanied by from two to six photographs.

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Hoey, 529 Seventh Street, Minneapolis, Minn. Jack Smalley, Editor. Issued monthly; 15c a copy. "We offer a splendid new field for cartoonists and humorists who can meet the requirements of this magazine of sophisticated humor. Will consider only original work. Artists may submit rough outline of idea in pencil. Finished work preferably in wash. We report within ten days and pay very liberal rates."

Independent Woman, 1819 Broadway, New York City. Winifred Willson, Editor. Issued monthly; 15c a copy; \$1.50 a year. "We want interviews with celebrities on subjects of especial interest to women, preferably controversial. We want articles on science or the scientific method applied to promoting general social betterment. We want timely articles on present day problems, both social and economic; practical articles on business advancement, or on how women may make or keep money; short humorous articles and poems (of short or medium length). We also want personality stories of women who have made outstanding successes in various fields. All material should be treated from the woman angle. We use photographs whenever possible. We report as soon as possible, and pay from \$10 to \$35 an article, six weeks after acceptance."

Love Story Magazine, 79 Seventh Avenue, New York City. Daisy S. Bacon, Editor. Issued weekly; 15c a copy; \$6 a year. "We want thoroughly modern love stories from 3000 to 7000 words in length; also two to six-part serials, in installments of 8000 words. We do not use photographs. We report within two weeks, and pay

on acceptance according to the value of the material."

Mechanical Package Magazine, 529 South Seventh Street, Minneapolis, Minn. Weston Farmer, Editor. Issued bi-monthly; 25c a copy. "We want how-to-build articles on really worthwhile mechanized sports such as boats, airplanes, midget autos, etc. Shorts and fillers never used. 1000 to 3000 word length, highly condensed, with photographs and plans (may be in pencil) are the general requirements. We are always in the market for ideas for the construction kit contained in each issue. We report within five days, and pay from 2c to 5c a word on acceptance."

Modern Mechanics and Inventions, 529 South Seventh Street, Minneapolis, Minn. Donald G. Cooley, Editor. Issued monthly; 25c a copy; \$2.50 a year. "We use feature articles of a scientific nature, of popular appeal—not over 2000 words; how-to-build articles on constructing boats, airplanes, home furniture, and similar workshop profits; brief handikinks. Photographs of mechanical novelties and inventions must accompany manuscripts. We never use poetry. We report within ten days, and pay on acceptance."

The Pathfinder, Washington, D. C. George D. Mitchell, Editor. Issued weekly; 5c a copy; \$1 a year. "At present we are overstocked and not in the market for material of any kind."

Railroad Stories, 280 Broadway, New York City. Freeman H. Hubbard, Managing Editor. Issued monthly; 15c a copy; \$1.50 a year. An engine picture cut-out contest is being conducted by Railroad Stories Magazine. \$200 in cash prizes will be awarded in this contest.

Rangeland Love Story Magazine, 155 East 44th Street, New York City. Fanny Ellsworth, Editor. Issued monthly; 20c a copy; \$2 a year. "We want romantic Western stories. Serials from 50,000 to 60,000 words in length; novels, 30,000 to 35,000; and short stories, 4000 to 8000. We report within two weeks, and pay 2c a word on acceptance."

Real Love Magazine, 79 Seventh Avenue, New York City. Daisy S. Bacon, Editor. Issued monthly; 10c a copy; \$1 a year. "We want modern love stories told in the first person, from 3000 to 6000 words in length; and two to four-part serials in installments of 7000 words. We use verse up to 16 lines. We report within two weeks, and pay on acceptance according to the value of the material."

Screen Play, Screen Book, and Hollywood magazines, 529 South Seventh Street, Minneapolis, Minn. Capt. Roscoe Fawcett, Editor; Carl A. Schroeder, Associate Editor at the home office; H. Frederick Gardener, Eastern Editor; and Marcella Burke, Western Editor. "These magazines do not offer a very inviting field for the beginner or the casual free lance writer, as only writers in direct contact with the stars and the studios are in a position to contribute to these three motion picture books. Branch editorial offices in Hollywood and New York offer direct contact with writers desiring assignments. Payment is liberal and prompt, but market limited due to large staffs located on the East and West coasts writing exclusively for these publications."

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The Shadow Detective Monthly, 79 Seventh Avenue, New York City. John L. Nanovic, Editor. Issued monthly; 10c a copy; \$1 a year. "We want short detective stories, preferably action type, though occasional 'off-trail' material is taken, from 2000 to 6000 words in length. We do not want the detective story that is entirely deductive—the 'easy-chair' detective hero. We report within a week, and pay on acceptance."

Short Stories Magazine, Doubleday, Doran and Company, Inc., Garden City, N. Y. Roy de S. Horn, Editor. Issued semi-monthly; 25c a copy; \$5 a year. "We want short stories, 6000 words or under; good general adventure set outside of the American West; stories of out of the way parts of the world, such as Alaska, China, the South Seas, India, Arabia, Afghanistan, and such. We want novelets from 10,000 to 12,000 words in length. Also complete novels, 25,000 to 35,000 words in length, but occasionally we find room for a long complete novel right up to 50,000 words. We do not use photographs. We use short verse, preferably of the outdoors, not over 50 lines. We pay 2c a word for prose; and 25c a line for poetry, on acceptance."

Sky Birds, 67 West 44th Street, New York City. A. A. Wyn, Editor. Issued monthly, September to April; and bi-monthly, May-June, July-August; 20c a copy; 12 copies, \$2. "We want short stories, about 6000 words, air-war mostly, but occasionally modern commercial and foreign-land adventure are used. Novelets—same type of material as wanted in shorts—may run up to 15,000 words. Articles up to 600 words. We do not want serials or essays. We use neither poetry nor photographs. We report within two weeks, and pay from 1c to 2c a word twenty days before publication."

Star Novels Quarterly, *Three Love Novels*, *Mystery Novels Magazine*, Doubleday, Doran and Company, Inc., Garden City, New York. Issued quarterly; 25c a copy. All material in the above publications especially arranged for in the office.

Startling Detective Adventures, 529 South Seventh Street, Minneapolis, Minn. Roscoe Fawcett, Editor. Issued monthly; 20c a copy; \$2 a year. "We want stories with a dramatic, suspenseful account of crime, told in the first person by a police official, in which the reader feels that he is getting an inside, personal view not generally published in newspaper accounts, and in which the mystery is solved by clever detective methods rather than by chance confessions. The style of narration follows the regulation detective novel, with guilty party a mystery, dramatic climax properly built up to, and solution complete with all loose ends possible gathered and explained. Unsolved mysteries not favored. Complete instruction folder mailed on receipt of stamped, addressed envelope. Always query editor before writing unsolicited article, to avoid duplication of effort. We pay 1½c a word on acceptance."

Survey Graphic, 112 East 19th Street, New York City. Paul U. Kellogg, Editor. Issued monthly; 30c a copy; \$3 a year. "Articles are all staff written, or to order. We use photographs, and occasionally a little poetry. We report within one week, and pay 1c a word on publication."

Top-Notch Magazine, 79 Seventh Avenue, New York City. Ronald Oliphant, Editor. Issued

semi-monthly; 15c a copy; \$3 a year. "We want short shorts up to 2400 words; shorts up to 6000; novelets from 10,000 to 15,000; and serials from 48,000 to 56,000. We want stories of Western detectives; general adventure; American heroes—must be young men, preferably domestic setting; Northern woods. We use masculine verse up to 40 lines—woods, Western, sea, etc. We do not use photographs. We report within two weeks, and pay 1c a word for stories and 25c a line for poetry, on acceptance."

Travel, 4 West 16th Street, New York City. Coburn Gilman, Editor. Issued monthly; 35c a copy; \$4 a year. "We want articles on travel, exploration, adventure, and related subjects, from 1500 to 5000 words. We never use poetry or fiction. We want numerous clear, sharply defined, glossy prints accompanying articles. We report within three weeks. We pay 1c a word for articles, and \$1 to \$3 each for photographs, on publication."

Triple-X Western, 529 South Seventh Street, Minneapolis, Minn. Douglas Lurton, Editor. Issued monthly; 25c a copy; \$2.50 a year. "We want stories about daring cowboys embroiled in swift moving events of desperate importance to their success. The hero should be youthful, the plot credible without excessive blood letting, and should contain surprises. The setting preferred is on a ranch, and the time of the story neither modern nor ancient, but rather half-way between Indian days and the present. Presumably the story takes place during that period when the cattle business was in its prime, fences were few, Indians no longer a regulation menace, and Judge Colt was court of last appeal. Avoid the over-worked saloon brawls, cattle disappearing through trick canyons, ambushes in which a man is shot and an innocent party blamed. We want shorts around 5000 words involving a novel plot twist in which main action transpires on a ranch, also novelets up to 20,000. We use action verse and pay 25c a line. We report within ten days, and pay 1c a word and up on publication."

True Confessions, 529 South Seventh Street, Minneapolis, Minn. Hazel Berge, Associate Editor. Issued monthly; 10c a copy; \$1 a year. "We use love stories of all types, told in first person only, and based upon real life. Articles on social problems, divorce, moral conduct, etc. Also stories about confessions of girls of working class, depicting a convincing but dramatic series of events in her love life culminating in marriage or a promise of happiness to come; also stories based on the marital problems or adjustments of unhappy wives or husbands. Avoid morbid, introspective themes, abnormal sex viewpoint, sensual descriptions, unnormal or loose characters. Don't submit stories based entirely on sex transgressions. We want confession stories up to 5000 words in length, serials up to 15,000 words in 5000-word installments. We report within ten days, and pay 1½c a word on acceptance."

Vogue, Graybar Building, New York. Edna Woolman Chase, Editor. Issued semi-monthly; 35c a copy; \$6 a year. "We use features of interest to smart women; society photographs. We do not use poetry. We pay on acceptance according to the value of the article."

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West Magazine, Doubleday, Doran and Company, Inc., Garden City, New York. Roy de S. Horn, Editor. Issued bi-weekly; 20c a copy; \$4 a year. "We want short stories under 6000 words. Those under 4000 are in greatest demand. Novels from 10,000 to 12,000; novels 20,000 to 25,000, serials up to 60,000. Don't exceed word limits in various classes. We are very strict about this. We are no longer in the market for jokes. We give a prize of a subscription to *West* every two weeks for a letter about the west, either the country or the magazine. We do not use photographs. We use outdoor verse up to 50 lines, for which we pay 25c a line on acceptance."

Trade

Advertising Age, 537 South Dearborn Street, Chicago, Ill. Murray E. Crain, Managing Editor. Issued weekly; 5c a copy; \$1 a year. "We want spot news only with spot news photographs. We do not use poetry. We report immediately, and pay 1c a word, payable once a month."

American Pigeon Journal, Warrenton, Mo. Frank H. Hollmann, Editor. Issued monthly; 15c a copy; \$1 a year. "We use any articles on pigeon raising or commercial squab production. We use a few photographs, but no poetry. We report on manuscripts within a week or ten days. We do not pay for material accepted."

The Architect, 100 East 45th Street, New York City. Mrs. A. Holland Forbes, Editor. Issued monthly; 75c a copy; \$8.50 a year. "We want articles pertaining to architecture, crafts, or building materials only, about 1000 to 1500 words in length. At present we are overstocked, however. We use photographs when they accompany the articles. We pay \$8 a column on publication."

The Casket and Sunnyside, 481 Broadway, New York City. Seabury Quinn, Editor. Issued semi-monthly; 25c a copy; \$5 a year. "We want articles on merchandising, selling, displays, collections, extending services, etc., up to 2000 words in length. We do not want advertising stories. We pay 1c a word or less on publication, depending on the quality of the material. Photographs accompanying manuscript are paid for at the rate of \$2 each. We do not use poetry. We report on manuscripts immediately."

Juvenile

The Haversack, 810 Broadway, Nashville, Tenn. R. L. Hunt, Editor. Issued weekly. "We want short stories—2000 to 3500 words in length—wholesome action stories with strong appeal to teen-age boys. We encourage writers to get away from 'moral,' unless they are able to work it in skillfully. We insist on entertainment and challenging situations. We use a few photographs, and very little poetry. We report within two weeks, and pay 1/2c a word and up according to the value of the article."

Young Israel Magazine, 3 East 65th Street, New York City, Elsa Wehl, Editor. Issued monthly; 10c a copy; \$1 a year. "We want short stories and articles of Jewish interest, from 1200 to 1500 words in length. We also want verse. We do not use photographs. We pay 1c a word and under for prose, and \$3 to \$5 for verse, on acceptance."

Miscellaneous

Air Trails, 79 Seventh Avenue, New York, was discontinued with the October, 1931 issue.

SELLING THE ARTICLE

(Continued from page 26)

Saturday Evening Post:—

"Hot Music," by James F. Gillespie with Wesley Stout; March 19, 1932.

The Jazz Age began with Paul Whiteman in 1920. The Prewar jazz was a deafening, discordant, barbaric, foot-jiggling racket, unmelodic but rhythmic, taken over unchanged by the white man from the black. Jazz had been blatant and raucous. Whiteman's original nine piece ensemble whispered its musical heresies and took the movie colony of the West Coast by storm. The new jazz became a craze.

Radio brought downfall to the night clubs which had risen with Whiteman and Jazz. As the night clubs and Whiteman rose together so did they fall together. In 1929 Whiteman took in \$648,455. Today he and many more ensembles such as his are just meeting their payroll. 1930 brought Rudy Vallee who introduced crooning. It had to be admitted that the people's taste changed. It was the end of the Jazz Age.

"Practice What You Teach," by James Weber Linn; March 26, 1932.

"Good Morning, Steward!" by Reginald Wright Kauffman, May 14, 1932.

An ocean liner steward relates experiences which he has encountered during his many years of service in that particular position. He touches on the likes and dislikes of people making ocean voyages and since three out of five ocean travelers are social racers, to him, the promenade deck is the grandstand and track of which he is the starter.

Collier's:—

"Get Away From Those Cows," by Walter Davenport, Feb. 27, 1932.

"Movie Magician," by Henry F. Pringle, March 19, 1932.

When Howard Hughes, Hollywood's youngest and most original producer, a rich but honest youth, went to Hollywood the cinema cynics predicted that he would lose his shirt. Think of it—a rookie spending four million dollars on a single picture. The cynics are still thinking of it—and of the six millions that picture, *Hell's Angels*, has collected at the box office, so far.

"A Holiday For Fear," by William G. Shepherd, April 9, 1932.

They tried something new in Urbana; the city took a holiday and forestalled the impending run on its banks. It did more than that, it found a way to bring together bankers and depositors so that where distrust had existed before there are now confidence and a desire to help.

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Keep Out of Jail If He Were Alive Today? by Clement Wood, Feb. 20, 1932.

"The New Racketeer," by Will Irwin, June 4, 1932.

Good Housekeeping:—

"Uncle Jagers," by James C. Derieux, December, 1931.

"What's Wrong Between Us and Our Children?" by M. K. Wisheart, March, 1932.

There is one fundamental thing wrong between the parents and the children: We are not helping our children to grow up. True, the mistakes we make are most commonly the mistakes of over-fondness, over-anxiety. The consequences are none the less devastating. They are worse as the children grow older. We do not encourage our young people to mature. We coddle them, make decisions that they should make for themselves. Mr. Wisheart, the author of this excellent article, will contribute to WRITER'S DIGEST shortly.

"Nurse on Horseback," by Ernest Poole, June, 1932.

The Nurse on horseback has brought new life and hope to the Kentucky mountaineers. From nine stations of the Nursing Service the nurses ride on horseback over hard trails carrying saddle bags ready for any emergency to the most remote cabins in Kentucky mountains. There they demonstrate what intelligent nursing can do to save lives and bring new lives into the world. The Frontier Nursing Service has been operating since 1925.

Ladies' Home Journal:—

"The Silver Flower," by Elizabeth Cook, December, 1932.

"Saver of Mothers," by Paul de Kruij, March, 1932.

Eighty-five years ago a Hungarian doctor proved that most deaths of mothers in childbirth are no less than murder. Yet today, in America, one out of eighteen mothers is killed every year. Needlessly!

"Is Your School a Fire Trap?" by Paul W. Kearney, May, 1932.

Twenty-three years ago one hundred twenty-six innocents perished in the fire of the Collinwood School and since then there have been other Collinwood disasters and there will be more because we still send millions of our children to institutions that are worse than that little grammar school in Ohio where one hundred twenty-six lives were snuffed out.

BOOKS

After a conscientious survey of over a score of publishers' book catalogues, WRITER'S DIGEST recommends the following books to its readers. All books selected make interesting reading and are authoritative.

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- Punctuation and Capitalization..... .35
Frank Vizetelly
- Fifteen Thousand Useful Phrases..... 1.75
Grenville Kleiser
- Write It Right..... 1.50
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PLAYWRITING

- Writing for Vaudeville..... 3.40
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- Playwriting for Profit..... 3.50
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- How to Write Short Stories..... 1.00
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J. Berg Esenwein
- Short Story Writing..... 2.25
Mary B. Orvis
- The Only Two Ways to Write a Short Story.. 5.00
John Gallishaw
- Short Stories of H. G. Wells..... 4.00
- Laments for the Living..... 2.50
Dorothy Parker
- Twelve Cardinal Elements of Short Story Writing 1.00
Agnes Reeve

FICTION WRITING

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By Perley Reed
- Fiction Writers on Fiction Writing..... 2.50
Arthur S. Hoffman
- Fiction Writing for Profit..... 2.50
Joseph and Cumberland
- Fundamentals of Fiction Writing..... 2.00
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- How to Write Serial Fiction..... 2.50
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Emma Gary Wallace
- Preparation of Manuscripts for Printer..... 1.65
Frank Vizetelly
- The Writer's Market..... 3.00
A. M. Mathieu
- Reporting for Beginners..... 3.00
Charles D. Macdougall

POETRY

- Art of Versification.....\$2.00
Esenwein and Roberts
- Rhymes and Meters..... .75
Horatio Winslow
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NEW YORK MARKET LETTER

(Continued from page 30)

ecutives interested in running beaches and pools—not the "pool parlor" variety, naturally:

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Bus Transportation, 330 West Forty-second Street, New York City, edited by Carl W. Stocks, wants articles discussing bus operation problems. Make 'em no longer than 2000 words, and if your material is accepted, indefinite rates, on acceptance, will be your reward.

Gaze upon the specific editorial requirements of *Collier's*, 250 Park Avenue, New York City, as ably stated by William L. Chenery:

"We want short stories, 1200 words or less. Particularly anxious to find writers capable of effective brevity. We use longer fiction, up to 6000 words. We need specially gay stories of young love, preferably with smart background. Prejudiced against gruesome or sardonic. Serials: 60,000 to 100,000 words, divisible into 7000 word installments. Use articles on popular American subjects, about 3500 words."

And high rates, on acceptance, are paid.

Drug Topics, 330 West Forty-second St., New York City, edited by Dan Rennick, now has the floor:

"We use merchandising articles on new methods actually instituted by druggists. Our length limit is 1500 words. We pay 1c a word, after publication."

Stewart Beach edits *Home & Field*, 572 Madison Ave., New York City. He is not averse to be quoted as follows:

"Our manuscripts usually depend a great deal upon the accompanying photographs and, as you no doubt know, our photographs must be of an excellent quality. However, the manuscripts usually run from 800 to 1000 words, and our payments are approximately 2½c a word."

Articles on gardening, decoration, architecture up to 1500 words, however, will merit Mr. Beach's editorial consideration, one believes, from a look at his book. You are guaranteed 1c a word, on acceptance, if you click with Mr. Beach.

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Last month, the magazines on the newsstands contained *no fewer than twenty stories* by Criticism and Sales Service and Professional Collaboration Service clients of mine. And this in spite of the well-known "Depression"!

The letter written me by one of these "new" writers is typical:

"The letters you write in the professional Collaboration Service are invaluable. Instead of vague, rambling praise or technical jargon, you put your finger on the flaws, and tell how to remedy them . . . I owe much to your assistance.

"Those who want pretty compliments I advise to go elsewhere. Those who are seeking worthwhile help, I unhesitatingly advise to take their literary troubles to you. I do not know of any critic more capable of helping the literary aspirant over the rough and rocky road." (Name on request.)

This client had not sold a line of fiction before coming to me. Yet today she is one of the most successful of "new writers," and one of the largest magazine publishing groups hails her as a real "find"!

I constantly receive similar letters from clients in the Criticism and Sales Service, also—letters declaring that a single criticism proved "worth more than a dozen courses," for that criticism definitely helped them to overcome faults of which the writers were totally unaware, and which yet prevented them from winning success. I shall be glad to send to serious literary aspirants actual photographs of such letters for inspection.

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